113, 252, 291, 311, 361, 411, 622

Miao AE5

[For information on the settlement patterns, material culture, social organization, and subsistence technics of the Hainan Miao, see 2: Wu AE2 Hainan, category 116, pp. 242-244.]

1: Wang--iv S-5 (1937) 1948 AE5 Miao AE5

/v/

● 291
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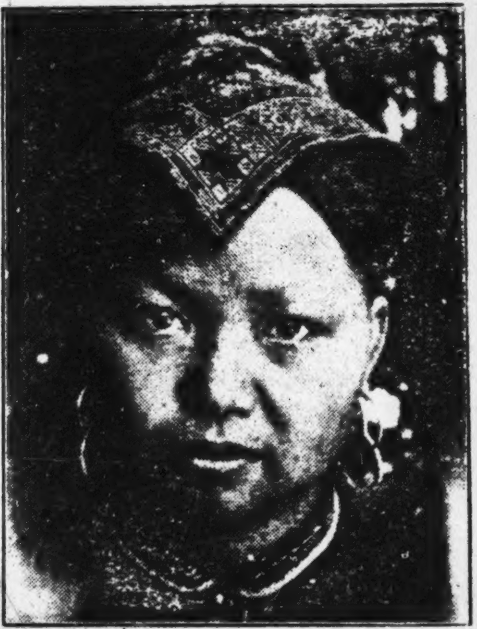
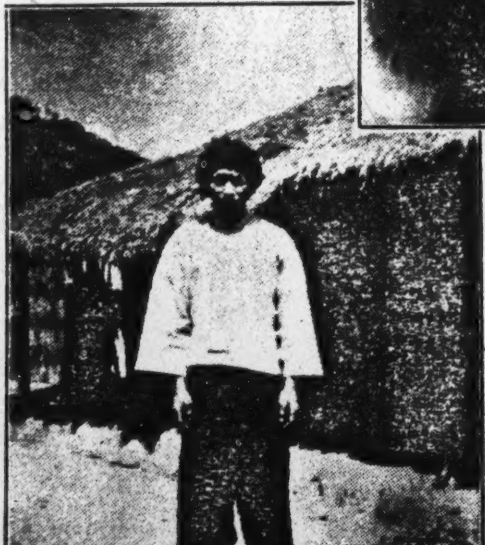


A Miao Woman



A Miao Man

/1 cont'd/
101 were suppressed, the fort of Lo-an was subsequently built. Miao
175 troops of Kwangsi were then sent there as a garrison. They were called yao-kung-shou /"shooters of poison arrows"/. After the military camp fell into disuse, their descendants scattered into the mountains
[411] and valleys, but they still bore the name of Miao. Even up to the
[279] present, they are still skillful in using poison arrows. The styles of their clothes, shoes, and queues are similar to that of ordinary people
[591] /i.e. the Chinese/. The dress of their women, however, are like that of the Li. All of them are able to climb trees like monkeys.
[481] They are not subject to taxes or levies of service. They never till the land in the plains but clear in the mountains to make plots where
[221] they plant mountain rice. (The Li people also do this.) They move once a year. When the land in the mountains recovers from depletion, they move back again. The bodies of their dead are usually burned
[524] or are simply hung on treetops to decompose through exposure. They are experts in making poison arrows. Whatever they shoot dies without shedding a drop of blood. /2/ They also practice sorcery and are
[754] able to control human beings and animals by means of amulets. Hence they are greatly feared and respected by both the civilized and uncivilized Li tribes."

In other localities many different names were used such as Lang-mu /"wolf eyes"/, Ta-shou /"attackers"/, and Lang-t'u ping /"soldiers from the land of wolves"/, etc. These probably also indicated the Miao. Wang Tso in his book, P'ing Li Chi /Record of the Suppression of the Li Uprisings/ said:

"...on that day the troops under his command were dispersed to advance to capture a road. He believed that the northern entrance of the head fortress in Hai-t'ien and Hsin-ch'ang was the central stronghold of the bandits. The central army was commanded by Ts'an-chiang* Ma Ch'eng, who ordered 10,000 Han-ta troops and Lang-t'u ping of Liang Kuang /i.e., Kwangtung and Kwangsi/ to attack the central stronghold." (See Vol. 9, "I-wen" /Literary Section/

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[104] */Former title of a lieutenant colonel.—Ed./

/42 cont'd/

000 we did not have the opportunity to taste it. Their chopsticks, bowls,
415 trays, and dishes are of the same kind as those of the Chinese.
171 Their method of maintaining potable water is also worth noting.
312 High in the mountains where the Miao live, there are no streams. Even small ditches are rarely to be found. Except for rain water, ordinary drinking water is hard to come by. Hence their water supply largely depends on small springs high up in the mountains from which the water is conducted downward by bamboo tubes joined together. These springs are not copious and drop by drop it flows
[415] down the bamboo tubes. The people who take the water just put a bamboo bucket (made of rather bulky bamboo, and about three or four ch'ih high) under the lower end of the bamboo tube. When the bucket is full of water, they carry it back home and put the water into large jars. /43/ Since the springs are very small, and dirt
[744] often gets into the water, it is unusually impure, and an outsider easily gets sick by drinking it.

273
276 The men like to smoke and drink wine. There are women who drink wine; there are none who smoke. The tobacco smoked is of two kinds—the cut, pipe tobacco and tobacco leaves. They usually use a water pipe made of bamboo tubes for smoking. Cigarettes are not very popular. They are very careful drinkers, and it is unusual to see anyone drink to the point of becoming intoxicated. Except at feasts, drinking is not a daily habit. Betel-nut chewing is a favorite practice.

2. Clothing

● 291 Miao men's clothing is very simple. On the upper body is worn a short coat with a large lapel which opens on the right side. The coat either has a collar or is collarless and has three or four buttons. The long pants worn on the lower body are the same as those of the
302 Chinese. Miao men generally shave the hair all around, leaving
291 only a small circle on the top of the head or a queue which is rolled around the head. The forehead is sually covered with a long folded kerchief. Boys wear small mellon caps and usually go barefoot in the daytime and wear wooden slippers at night.

/43 cont'd/

291 Women's dress: On the upper part of the body the women wear a collarless, knee-length dress, which fastens down the front. It has only one button but is tied by a belt around the waist so that the breast is covered. On the lower part of the body they wear a short petticoat. Since it is covered by a long dress only a small part of the petticoat is left outside. Miao women wear no trousers underneath. The petticoat is neatly printed with triangular designs done by the wax-dyeing method. The head is wrapped in a pointed ker-
293 chief, which keeps the woman's face partly covered. It seems that the Miao woman does not wish to show her whole face to a stranger. The kerchief is embroidered with different designs. Young girls love to wear their round caps when they dress up. These caps are made of cloth of red, yellow, blue, and other colors sewed together and embroidered on top. They are beautiful to see. Married women do
304 not wear them. Shoes are not regularly worn by women. Their legs
301 are bound with strips of cloth in the same way soldiers wrap their legs. They also wear earrings and bracelets but no necklaces.

291 /44/ Due to long, uninterrupted contact with the Chinese, there
171 are many Miao men who wear Chinese clothes, particularly the young men. They wear wool caps, short shirts which fasten down the front, long pants, and rubber-soled shoes, which make them look exactly like the Chinese.

3. Dwellings

342 The Miao house is made of bamboo walls plastered with mud and roofed with thatch. The house is rectangular in shape with the door at the front. The overhang of the eaves facing the front is very wide and forms a corridor or lounge. Inside the house is divided by earthen walls into three parts. The two small rooms to the left and right serve as bedrooms and the central one as a living room. The kitchen stove, made of stone, is set up in the latter. The bed is
352 made of strips of bamboo, which are supported by long wooden benches. Bamboo mats are used as a mattress. Mosquito netting is also occasionally used. It is really surprising to see mosquito nets there, because even among the Chinese of Hainan, mosquito nets are only rarely seen.

/44 cont'd/
360 are only rarely seen. The ho-ts'ang (or drying bin) and the granary
343 are both built beside the house. The domesticated animals are
417 pastured in the open fields. Corrals for cattle and pens for swine are
very rarely seen.

4. Travel

484 The Miao live high in the mountains. From the bottom to the
top of a single mountain is a long distance. Furthermore, the moun-
[487] tain paths are usually steep and rugged and difficult to travel on.
During our field trip, we were always exhausted after visiting a Miao
village, and it always took us a long time to recover. But the Miao,
whether young or old, male or female, are all energetic and light
as birds. They do not appear to be tired even after they have
● [291] climbed several high peaks. Moreover, they all walk barefooted.
Sharp stones and thorns do not bother them, and they never hurt
themselves. It is usually more /45/ than a hundred li to and from a
Chinese market. Starting off in the morning and returning in the
evening, they never stay a day or half a day more than necessary.
[492] Only a few relatively wealthy persons ride horses.

5. Social Intercourse

574 The Miao are very polite in their social intercourse whether with
576 relatives or friends. When guests leave, the host always sees them
out the door. As he sees his guests off, he bends his body slightly
forward with head bowed and both hands raised to the level of his
head, and the guests do the same.

/136 cont'd/

361 At eleven o'clock after the banquet, we were taken by the Miao to visit a neighboring Miao village. In about one hour we reached the Chih-pao upper village, where there lived six or seven families with a total population of around 30 or 40, named Li, Shih, P'an, etc. We then went to the middle village, where two brothers of the Lin family, whose acquaintance we had made during the tso-chai service, greeted us and welcomed us to their home. In the village 164 we encountered an old woman, afflicted with an infection of the eyes. She had lost the sight of her left eye, and the right eye also was in critical condition. She begged us to cure her. Although we knew that it was a hopeless case, we did not want to disappoint her too much: we had to excuse ourselves by saying that we had not brought the medicine along with us. She begged us again not to forget to bring the medicine during our next visit— a rather depressing sight!

000 We cooked chickens for supper and dined with Headman Lu. At night we talked with the villagers until ten o'clock.

Third month, second day. (Tuesday)

527 At dawn the sound of a drum reached us. Upon inquiry we were informed that the headman was beating the drum to gather the villagers for the service of chung jen chai. They said that such a service is held in Miao villages every year in the first and sixth months, to pray for a rich harvest and tranquility. Each service lasts from one to two days.

361 /137/ In the afternoon we visited Fan-man village, another Miao settlement. The whole village consisted of about eleven or twelve families and was located at the foot of the Chien-ling mountains. Backed by high mountains and with a stream running in front, 262 the scene was beautiful. Headman T'an Ch'i-ying, upon our arrival, 574 ordered a banquet of ducks. We could not resist his hospitality. When we left, we presented him with a pair of scissors, a harmonica, ● 571 etc., as gifts. On our way back we saw two women up ahead, but 000 their large straw hats concealed their faces from us. The Miao who

/13 cont./
*101 name for the people who wore red belts, whom they called the
*175 Hung /"red"/ Miao. (1)

[113] 1. Yen Ju-yü in Miao Fang-pei Lan Feng-su K'ao /A Study of Miao Customs/ says: "Those who wear red belts are the Hung Miao." According to Torii Ryūzō in his Miao Tsu Tiao-ch'a Pao-kao: Those who
[291] wear red clothes are the Hung Miao. Actually the present-day Hung Miao in western Hunan no longer wear red clothes nor red belts. Previously they might have had this custom, but today it is no longer practical.

*175
776 The spirit most venerated by the Hung Miao today is Pai Ti T'ien Wang, who also is one of three brothers. According to the Lu-ch'i Hsien Chih /Annals of Lu-ch'i Hsien/: "The boy found in the bamboo as recorded in the story of the southwest barbarians in Hou Han Shu grew up to be the Marquis Yeh Lang and was killed by Emperor Wu of the Han dynasty. His three sons were all respected by the southern barbarians, and among them the third was the bravest. Posterity regarded the Bamboo King, since he was not born of flesh and blood, as a spirit
[778] and built a temple in his honor. Today, the idol, San Lang, worshiped in the temples, has the fiercest appearance and is held most in awe by the Miao. It must be the spirit of the third son. The Yung-sui T'ing Chih also says: "Large T'ien Wang
[346] /heavenly king/ temples are found in all localities, of which the one at Ch'ao-shui-ch'i is the oldest. This is the Ch'ao-shui-c'hi of Wei-ch'eng. The present-day Ch'ao-shui-ch'i has

M /19 cont./
*101 (4) Yeh T'ou Miao. — This group also belongs to the He
CC Miao. When a girl is married, she must marry the son of her
563 maternal uncle. If the latter has no son, he must be given
M presents of ornaments and money. Otherwise she may not
582 get married at all.

(5) Tung Tsai Miao. — They are not as numerous as
the Yeh T'ou Miao, and live in separate villages. The Yeh
M Tou villages are known as the Big Villages and the Tung Tsai
628 ones as the Small Villages, the latter being subservient to the
582 former. Marriage is restricted to their own villages. A secret
502 marriage to a member of a big village is a violation. The
Tung Tsai are good boatmen. In Mi-no these are such tribe-
M men.

345 (6) Pa Chai Miao. — This group is also a part of the He
533 Miao. Near the village is provided an empty shed, where un-
517 married men and women gather together to sing. If a couple
584 fall in love, a cow is sent as a betrothal gift. One or two days
583 after marriage the girl goes back home and still asks for money
from her husband. If the money is not given she may marry
again. In Ya-yu this custom still exists today.

/20/ (7) Ch'ien /Bamboo Grove/ Miao. — Another
M branch of the He Miao, there are many at Lieh-erh-shan.
241 They live in dense bamboo groves on the mountain. They are
262 not good at farming but grow some grain. They consider
291 hempseed to be food and use hemp for their clothes.

(8) Ch'ing Chiang He Miao /Ch'ing River Black Miao/. —
882 The unmarried men are called "lohan" and the unmarried
527 women, "laopei." In the spring they carry wine and food up
584 the mountain, singing and dancing reciprocally. Those who
851 become fond of each other drink from an ox horn and get
married. After a son is born, they then say they have a
167 descendant, and begin to be willing to work in the field.

291 (9) Pe /White/ Miao. — They originated in Kwei-ting
302 and Lung-li in Kweichow. They esteem white clothes, go
782 bareheaded and barefooted, and coil up their hair with crude
769 hairpins. A big bull is selected for the ancestral sacrifice.

M /20 cont./
*101 After the animal is fattened, an appointment is made with other
cc 563 bull owners in neighboring villages for a bull fight out in the
M open. Victory is a good omen. An auspicious day is selected
[782 to kill the bull for sacrifice to the ancestors. The sacrificer
[541 wears white clothes and a green outer garment. After the
[787 sacrifice the clan members sit around in a circle to drink
[292 heavily and to sing in a most joyful way. Today this custom
[769 is still prevalent in this sub-prefecture.

(10) Chiu Ku Miao. — They originally came from Shih-
[273 ping and K'ai-li in Kweichow. It is of the same tribe as the
[167 P'ien-t'ou-he. They prefer green clothes. They are especially
[291 fierce in nature. They wear armor and carry knives. They
[714 go up mountains as if flying, and draw strong bows called the
[411 p'ien-chia. The Tung Mao people who are being taxed by the
Yung Shun Pacification Commission were this tribe. They
[648 repeatedly caused trouble in Chen-ch'i-so before being put
under governmental administration.

(11) He Shan Miao. — They are found in T'ai-kung,
M Kweichow. They bind their hair with blue cotton and live in
[302 secluded valleys. They divine with rushes to know what is
[787 auspicious or inauspicious. During the rebellion of 1795 in the
[648 reign of Ch'ien Lung many members of this tribe joined it, and
many of them were killed at Kou-pai-yen by Fu Chuang-su
/the commander of the government forces/.

M (12) He Chio Miao. — They are very numerous at Ch'ing-
[291 chiang and T'ai-kung. They wear short garments and large
[411 trousers, and going and coming they carry knives and daggers.
[787 Before taking any action they put two snails in a dish, to watch
[825 their fight in order to divine whether the omen is good or bad.
In the twenty-fifth year /1686/ of the reign of K'ang-hsi, with
the Hung Miao, Shih Lao-ch'ung occupied T'ien-hsing-chai,
but was subdued by Kuo Chung-hsiao. Today, remnants of this
group can be found at Lao-feng-shan.

M (13) Ch'e Chai Miao. Originally they were from Li-p'ing
[167 and Ku-chou in Kweichow. Today, their people are still found

M
*101 /20 cont. /
CC in the villages around Shang-shih-li. Men learn trades and
563 women weave and embroider. Unmarried people often gather
M together for moon parties out in the open, at which men beat
[167 the monkey drums and women sing in accompaniment. It is
462 said that over 600 of Ma San-pao's soldiers remained as husbands
517 who lived in their wives families. Consequently they are also
533 called the Six Hundred Untamed Miao.

(14) Hsi-Ch'i Miao. — Formerly most of these lived in
167 Chi-an-p'ing. The women's skirts do not cover the knees,
291 and they wrap the legs with green cloth. Unmarried men and
583 women have drinking parties in the open to find mates. After
577 a son is born, a cow is given as a bridal gift /to the girl's
584 family/.

(15) P'ing Fa Miao. —— Originally they were from Kuei-
167 ting hsien in Kweichow, and some of them also lived in P'ing-
782 ch'a-szu in Szechwan. Today, many of this tribe are also
574 found at Pai-liao. They like to kill dogs to make sacrifices
291 to the spirits or to entertain guests. The men wear straw wraps
302 and short skirts; the women wear long skirts and bind their hair
into a knot.

167 /21/ (16) Tung Miao. — They originally came from
Lung-li and Ch'ing-p'ing in Kweichow. Today, they are still
M numerous in the villages of Liu-li. The men wrap their heads
[291] with cotton prints and wear light-blue short garments. The
M women wear green embroidered cotton garments with very
[527 tight sleeves. Every mid-autumn festival they make sacrifices
782 to their ancestors and dead clan members, and invite a sorcerer
769 to their homes. They place food and wine on a wooden board,
776] and calling out the spirits' names they dance and sing. (The
spirits have such names as Pao-t'ung, Po-ch'a, Po-chi, etc.)
What is commonly called "K'ou-ch'e seven maidens and the
cursed spirits" in this sub-prefecture are both remains of this
custom.

M (17) Hua /Flower/ Miao. — In Ya-yu and Ya-pao there
[531 are many of this tribe. The clothes they wear are first covered
386] with designs in wax, and then dyed. After the dyeing, the wax
is washed out and the designs appear.

/66 cont./

000 386 leaves. After the picking, they cut the leaves into small pieces of about 40 kung fen, tie them in arm-thick bundles, and place them in a large earthenware jar filled with pure spring water, where they are completely submerged. After three days the jar of clear water becomes dark green in color. The indigo bundles are then removed, and lime water is added to the jar. The ratio is a bowl of lime water to a tan /picul/ of indigo water. The lime is first dissolved in water: the solution is kept and the residue discarded. After being mixed with the lime water the indigo water /67/ is stirred with a stick to blend it. The precipitation is indigo.

249 [314] [291] Although wild indigo grows everywhere, its output in the end is not large. Furthermore, the Miao, men and women, all wear blue cotton clothes. The supply of wild indigo naturally is not enough to meet the demand and domestic indigo has to be cultivated (Illus. 36). It is planted in the second and third months and harvested in the ninth and tenth months before the frost. The output of domestic indigo is larger than that of wild indigo. The Miao usually dig a hole about two kung ch'ih deep for making indigo. The process is the same as that for wild indigo. [386]

The Miao also plant sugar cane in the low-lying places in deep valleys. The land for this crop must have fine soil and dry. On the periphery as well as in the center of the field several ditches are dug for draining water in case of rain. To plant sugar cane, they cut the cane into short lengths of about three or four nodes, planting three or four of them together. When they grow up they become a cluster. The clusters are about half a kung ch'ih apart. At planting time the sections are put into the earth, with the top ends slightly slanting, which are also covered with earth. After half a month, when the sprouts come out, light fertilizer is added. When they grow to a height of half a kung ch'ih, fertilizer is again put on. In all they are fertilized four or five times, and each time the earth is weeded and the soil loosened. Four or five days after the first frost in the ninth or tenth month the crop may be

/72 cont./ They reared the
231 silkworms until the cocoons were formed, wound off the silk
283 from the cocoons, reeled it, and made it into native thread
and silk. They dyed the material and made it into women's
291 clothes. Recently they have learned how to hatch the worms
from eggs themselves.

The number of Miao who keep bees is quite large. They
285 weave dup, open bamboo baskets, plaster them with mud on
the outside, and make three openings in the front (Illus. 39)
for the bees to go in and come out. They are covered with old
438 bamboo hats. The honey produced is mainly sold. The yellow
237 wax is used to burn in place of incense and candles when wor-
782 shiping the spirits.

Crafts. — The most common handicraft industry among
285 the Miao is the weaving of bamboo wares. Bamboo splints are
used to make baskets, containers, back carriers, fish traps,
mats, and hats. The manufacture of hats and back carriers
291 shows fine workmanship. The bamboo hats are worn by men
and women over the headband in place of umbrellas. The back
482 carrier has two carrying rings. At the time of use these go over
854 the shoulders, with the basket full of various articles on the back.
Women going into the fields often place their babies in the
carriers so they can be free to work as usual. In addition to the
use of bamboo as a raw material in weaving things, there is
573 also lampwick grass, which can be woven into bed matting.
438 After meeting their own needs the surplus is also sold. The cloth
286 woven by the women resembles that of the Chinese both in
171 method and in design, and is also sold. Ninety-nine per cent
438 of the Miao are farmers, there being very few artisans. Al-
though today a few have learned to do silversmithing, black-
463 smithing, coppersmithing, or carpentry, ordinarily they are
326 mainly engaged in agricultural pursuits, and the handicraft
335 is only a side line and that is all.

Trade. — The Miao people do not know how to trade.
439 Formerly, the Chinese brought salt and cloth into the Miao
villages to exchange for their local products, but there were
many dishonest traders, who cheated the Miao, giving rise to

/77 cont./

252 miscellaneous food. This
262 was called *yin*. Maggots
and worms were the delicacies.
The wealthy kept buckets of
yin for many generations."
This was probably the same
as the *yin* of the Miao.

than ten chin were slaughtered and eaten. They were delicious
and tender, excelling fat chickens. The dried meat made from
them was especially tasty. Those who slaughtered cows would
soak the bones in deep springs. After a long time they became
soft and were considered a delicacy. The foregoing were the
[177] old food habits of the Miao. Today, after having been accul-
turated to the Chinese for a long time, they may have discarded
them. The authors in the course of their investigation in the
Miao area did not hear of such foods. Or, perhaps, the Miao,
conscious of their unseemly customs, concealed the facts from
us.

271 The Miao drink water from the streams. When guests
262 arrive they offer ginger soup or hot pepper soup to show respect.
574 Today, they also know how to use tea in place of soup. There
272 are three kinds of wine, corn wine, wheat /or barley/ wine,
273 and rice wine, which they make themselves for their own
consumption.

291 Personal adornment. — As for the style of dress of the
[177] Miao in Hunan today, whether for men or women, it is not very
different and can be said to have been completely influenced
by the Chinese. The men wrap their heads with black cloth,
and wear green or black cloth short garments and trousers, and
black cloth belts around the waist, and go barefooted (Illus.
41). During the Manchu dynasty only the village headman
302 shaved his head, the rest piled their hair in hair knots on top
[622] of their heads. Today, their hair is close cut or shaved smooth
[177] like the Chinese. The only difference is that they pull out
[515] the whiskers withthe fingernails or with tweezers. Today, those
000

/77 cont./ Today, those
291 Miao scattered through Kweichow, Yunnan, Kwangsi, and
184 Indochina still retain for the most part their original style of
[177] dress. In 1934 when the authors were studying the Miao tribe
in Sung-lin-shao, at Meng-tzu, Yunnan, they saw that the
women for the most part wore old-style clothes, but the men's
clothing mainly followed the Chinese style. In the course of
291 conversation with an old man of over 70, they found that he
[123] kept two men's garments, which he regarded as precious and
was not willing to show to people. The offer to purchase them
as specimens was rejected, no matter what the price. They
only got to take two photographs, Illus. 43 and 44, which show
an open-front long gown, without a front piece /ch'ien pai/
but with two sleeves. The top front and the back /hou pai/ of
[531] the gown had a great deal of embroidery. To make that gown
must have required a lot of work.

291 The Miao women's clothing in western Hunan resembles
531 that of farm women in the interior during the last days of the
[177] Ch'ing dynasty. The length of the upper garment does not
pass the knee, it has a wide border and an embroidered lapel,
and the sleeves and trousers of even ordinary house garments
have embroidered borders (Illus. 42). The workmanship and
the color combinations are slightly different from the Chinese.
Illustrations 45 and 46 show the everyday clothes of Miao
women, with a wide border and embroidered large lapel.
About a kung fen beyond the wide border, is further added a
narrow border of about two kung fen. In between the two
borders they sew on a strip of colored cloth or woolen thread.
On the sleeves are also sewed on one, two, or three borders.
But for the most part there is no collar.

Garments worn when a bride is married or at festivals or
292 at weddings (Illus. 48-51) are embroidered on the large lapel
[531] and on the front and back pieces with plant designs and human
figures, involving much labor. The Miao girl in her whole
life makes only one such gown, starting making it a few years
before her marriage for her wedding dress, and after her
[764] marriage /Illus. 41-52 on pp. 78-87/ /88/ she wears it on

[text continues on p. 122]

Illus. 41. Miao male men's dress seen at a street market place in Ta-hsin-chiai, Feng-huang.

Illus.42. Miao women's dress seen at a street market place in Hsin-chai, Feng-huang.

2:Ling & Ruey--113 E-5 (1933) 1947 AE5 Miao AE5

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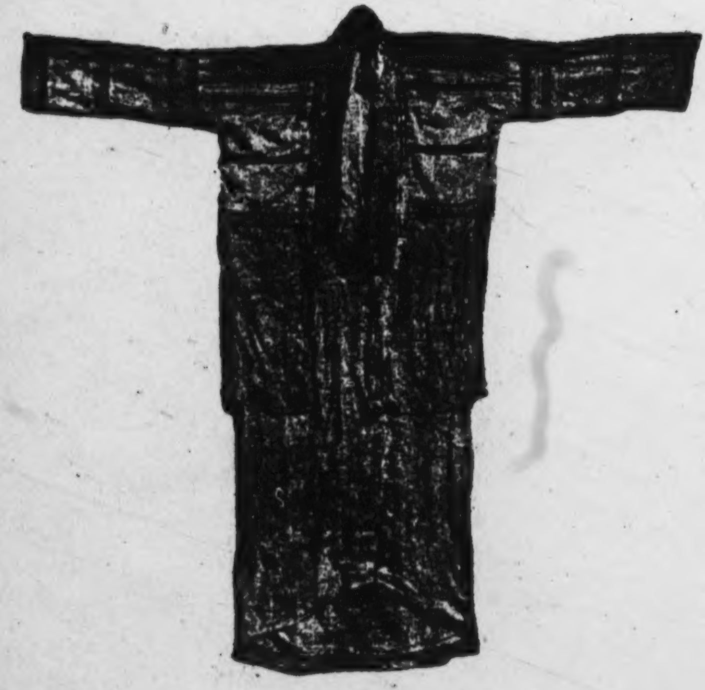

Illus. 43. Front view of a long gown of a Miao man of Sung-lin-shao, Meng-tzu, Yunnan. (2)

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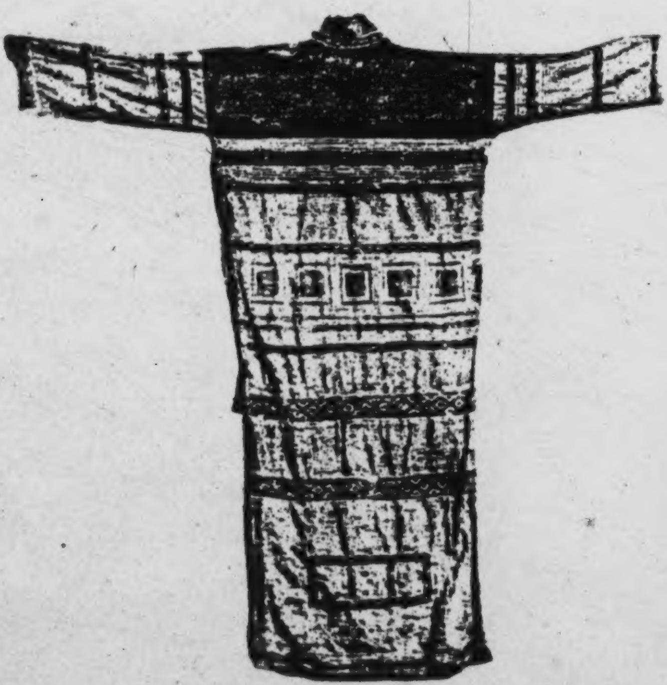

Illus. 44. Back view of a long gown of a Miao man of Sung-lin-shao, Meng-tzu, Yunnan. (i)

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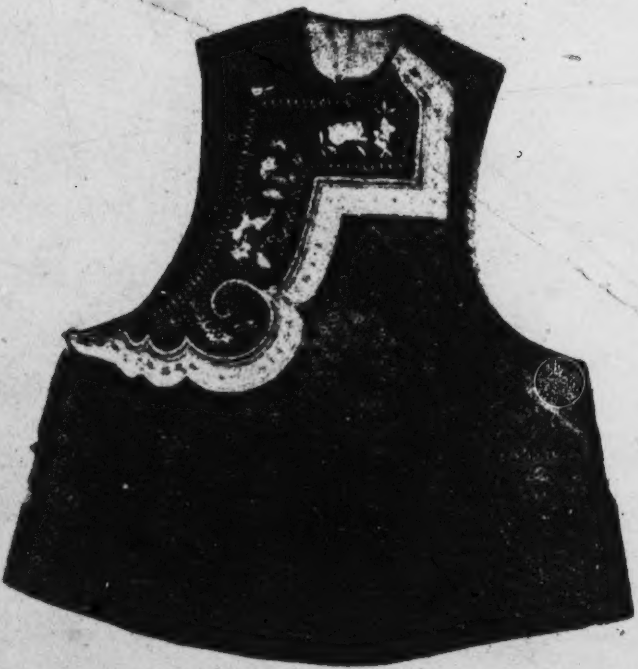

Illus. 52. A Kan-ch'eng Miao woman's vest.

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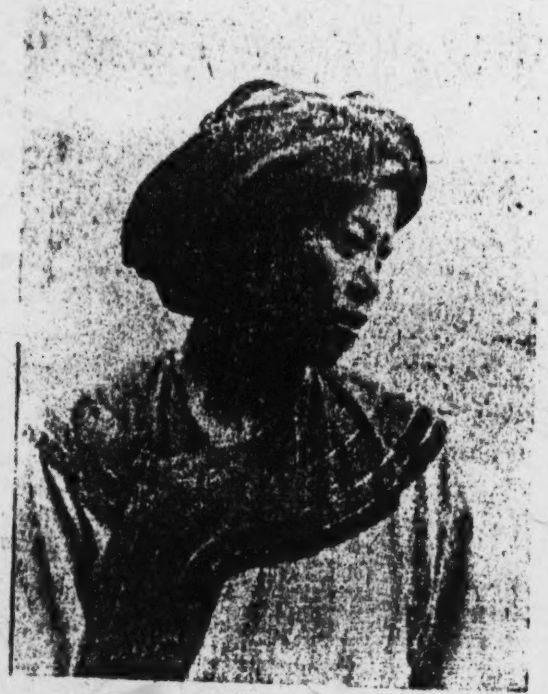

Illus. 45. Everyday dress of a Miao woman, Tsung-ping-ying, Feng-huang. (1)

Illus. 46. Everyday dress of a Miao woman, Tsung-ping-ying, Feng-huang. (2)

[42]

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2:Ling & Ruey--116 E-5 (1933) 1947 AE5 Miao AE5

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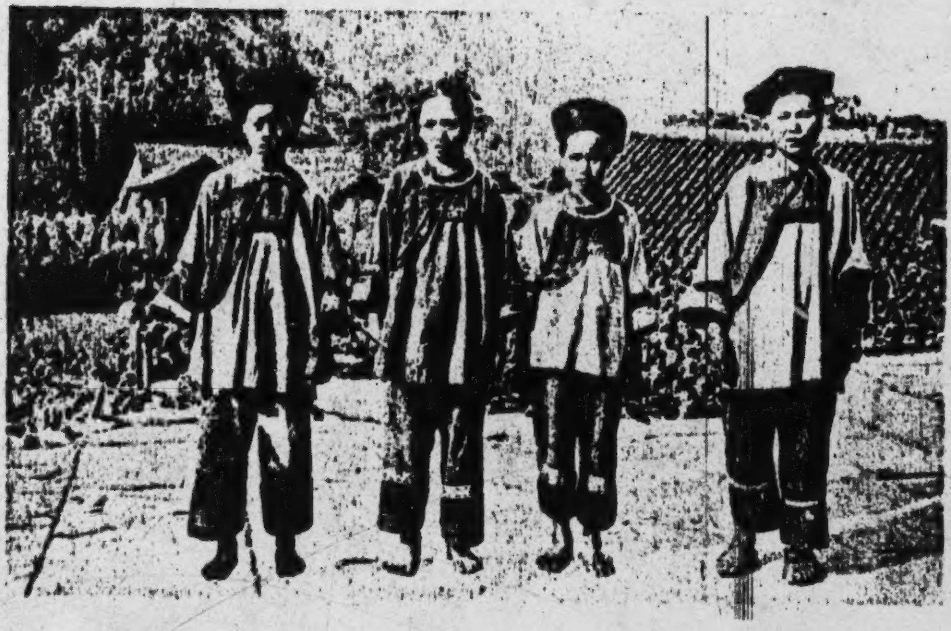
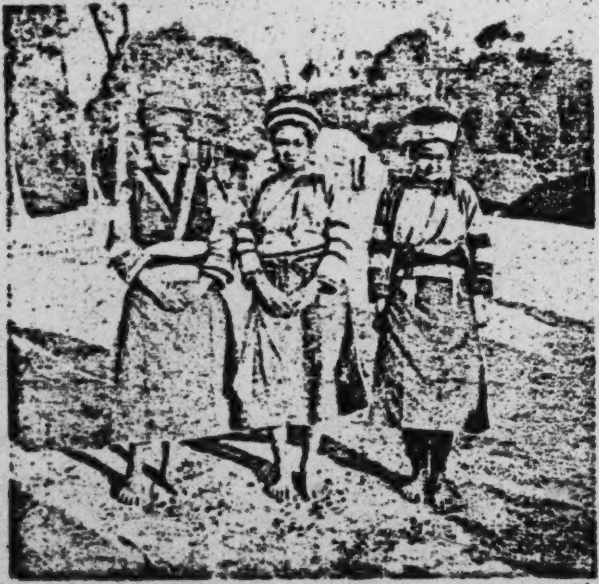


Illus. 47. Miao women's personal adornment, Ta-hsin-chiai, Kan-ch'eng.

292 /88 cont./
[764] festive occasions, and when she dies it is her burial gown. The
Miao girl also wears a sleeveless jacket or vest (Illus. 52).

291 Among the Miao people studied by the authors in Yunnan,
regardless of whether they were Pe Miao, Ch'ing Miao, or Hua
[184] Miao, the women all wore skirts and did not wear trousers. The
Miao women in Hunan all wore trousers and did not wear skirts.
When an old woman was questioned she said that in the old days
they mainly wore skirts. When we were investigating in western
[126] Hunan we searched in all quarters and bought a skirt, made of
red and black hemp cloth sewed together, and each piece of
[292] cloth was embroidered with woolen yarn. This was a skirt for
dress-up times. The Miao women in Yunnan generally wear
hemp cloth skirts such as shown in Illus. 53 and 54. The skirt
in question is made of white hemp cloth in two parts, the upper



Illus. 53. Personal adornment of women of She-te, Meng-tzu, Yunnan, (1), front view.

/88 cont./
291 part being a single strip of cloth and the lower part being a
double strip. When going to markets or visiting relatives and
[574] friends to offer congratulations or condolences, women wrap a
strip of cloth around the waist outside their skirts. Thus it can
be seen that the Miao skirt has the same function as trousers.
Today, the Miao women in Hunan also wrap a strip of cloth
around the waist outside their trousers when dressing up (Illus.
48), and their not wearing skirts is different from the Chinese.
/Illus. 53 appears here./

/89/ /Illus. 54 appears here./ Miao womens' headbands
can generally be divided into three types: 1) the tray type
(Illus. 44 sic), in which the cloth is wound around the head,
which is the most common; 2) the round type (Illus. 45), in
which the cloth is wrapped around the head in the shape of a
round ball; and 3) the open type (Illus. 46), in which after the
cloth is wound around the head, about a ch'ih of the material
is left hanging behind. There is an infinite variety of cloth
used for headbands, including colored checked cloth, green
cotton prints, green cloth, and black cloth. Young girls mainly
use variegated checked cloth and green cotton prints, whereas
the old women use green and black cloth. As for hair styles, that
302 of married women is different from the unmarried women's.
[585] The married women wear knots at the nape of the neck, and the
unmarried part their hair in the middle and plait queues, which
hang down the back (Illus. 47, the second person from the left).

301 Among the ornaments of Miao women are neck rings,
earrings, bracelets, finger rings, silver chains, and silver pendants (Illus. 48). Neck rings include rings with twisted strands
and with paralell strands. The former is usually worn at the
neck (see Illus. 47, the two women in the center). The latter
is one that combines three rings of different sizes; there are
also many with up to five rings. These are like those worn by
[171] the Miao in Kweichow today. The other ornaments are for the
most part more or less the same as those worn by Chinese women.

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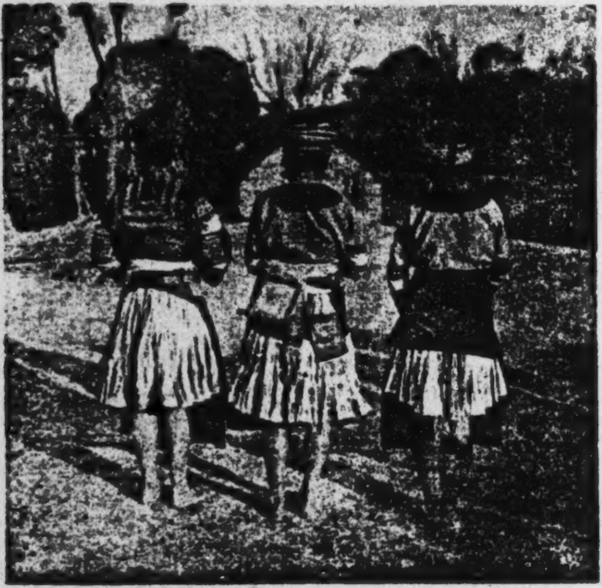

Illus. 54. Personal adornment of women of She-te, Meng-tzu, Yunnan, (2), back view.

/Illus. 55-56 on pp. 90-91./

291 286 439 /92/ The materials used for Miao clothes consists of hemp cloth, cotton cloth, and cheap local silk. Although they can produce and weave it themselves, since the invasion of foreign cloth, hemp cloth is gradually disappearing from use. Native cotton cloth is more durable than foreign cloth, but the output is limited and the cost is not low. Therefore, the market has gradually been taken over by foreign cloth. This is a general condition that exists in interior China and is not peculiar to the Miao area alone.

301 [184] 301 175 [178] The personal adornment of the Hunan Miao today is altogether different from that of the Kweichow Miao and the Yunnan Miao. Even the personal adornment of the Hunan Miao as recorded in the Feng-huang T'ing Chih /Gazeteer of Feng-hüang Sub-prefecture/ during the Tao Kuang reign period /1821-1851/ was very different from that today.

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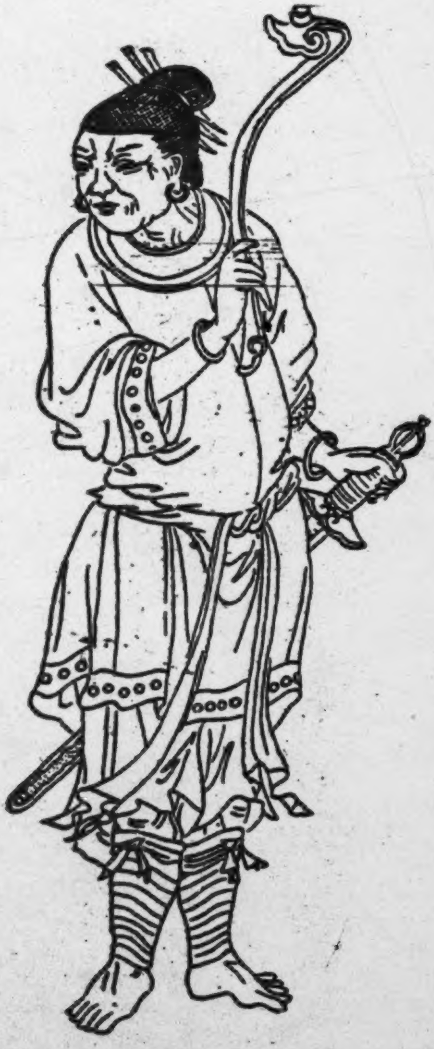

Illus. 55. Men's personal adornment of 200 years ago among the Hung Miao of such places as Yung-sui and Kan-ch'eng. (According to Huang Ch'ing Chih-kung T'u.)

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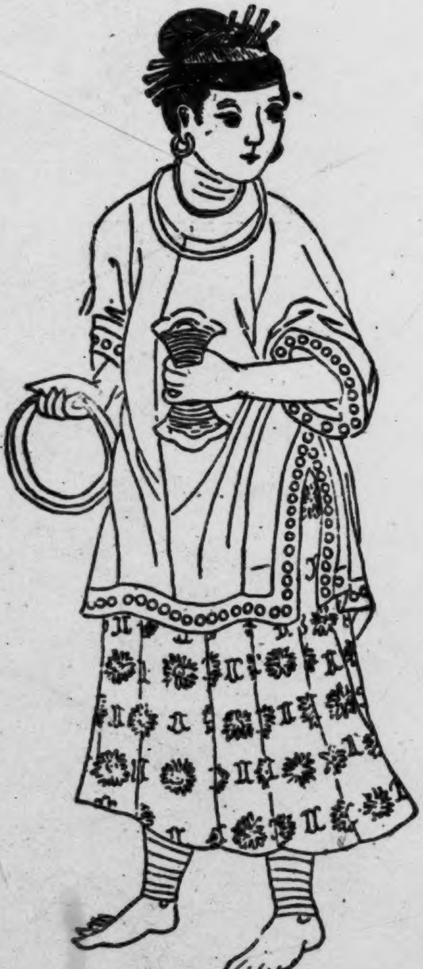

Illus. 56. Women's personal adornment of 200 years ago among the Hung Miao of such places as Yung-sui and Kan-ch'eng. (According to Huang Ch'ing Chih-kung T'u.)

/92 cont. /

000 was very different from that today. The section on dress in
175 Vol. 11 of the T'ing Chih says: "Among the Miao formerly
291 only the village headman shaved his head, the rest piled their
301 hair into hair knots and wrapped their heads in cloth. They
302 removed facial hair like the women. They wore short garments
and went barefooted, and tied red cloth around their loins over
[515] green-blue cloth gowns. The borders of the top garment and
[531] the cuffs of the trousers sometimes were embroidered with
[556] colorful designs. The wealthy restrained their hair with netting,
fastened by four or five silver hairpins as long as daggers, flat
[304] at the top and round at the bottom. Their two ears were pierced
by silver rings as large as bowls, their necks encircled by silver
rings, and their wrists bore silver bracelets. Their legs were
wrapped with green cloth. Their feet, like those of animals,
[481] could scale trees as fast as monkeys. In climbing dangerous
[242] places and going through bamboo groves they could go like race
horses. In rain, they wore sandals. The women wore silver
hairpins, neck rings, bracelets, and bound their legs, altogether
[304] just like the men, but their two ears were pierced with three or
four rings. Their clothes were longer than the men's, with low
[531] collars slanting down, decorated with tin strips and red wool
or embroidered with plant designs. The rich wore a large silver
[556] comb in the hair, with the hair knot closely circled with silver
chains and wrapped in a green embroidered turban. They wore
no belt at the waist and no undergarments. They wore em-
[531] broidered skirts that had blue and red lines, and there were
also those with tin bells tacked on and flowers embroidered on
not less than two or three strips, as distinguished from the men.
The unmarried women parted their hair in the middle and plaited
a braid which hung behind, decorated with shells, tin bells,
and pearls. Winter or summer they wore unlined garments, and
even in very cold weather they only wore two or three layers.
[481] In the wind and snow they walked hunching their backs." This
description agrees with the pictures drawn in the Huang Ch'ing
Tzu Kung T'u of Hung Miao men and women of such places
as Yung-sui and Kan-chou (Illus. 55, 56).

/132 cont./

782 they spread seven bowls each of wine, cooked rice, and water-buffalo meat, a bowl of tea, and a bowl of sour soup. Altogether there are 23 bowls. In addition they put out two large bowls of water-buffalo meat, and place beside the table a live pig, whose four legs are tied up. On the outside wall of the house is hung a red rug. /Illus. 59 appears here./ /133/ A spear piercing a piece of wood stands upside down on the ground beside the blanket. The sorcerer-priest sits down at the right side, holding a double-edged sword in the right hand, a sheaf of t'u-t'ou-pai-yeh in the left, and a bracelet. He utters an incantation, while attendants hold the
[788] wine pot and pass the wine, blow the signal horn, beat the gong and drum, and set off firecrackers, as in Illus. 59. First, seven strings

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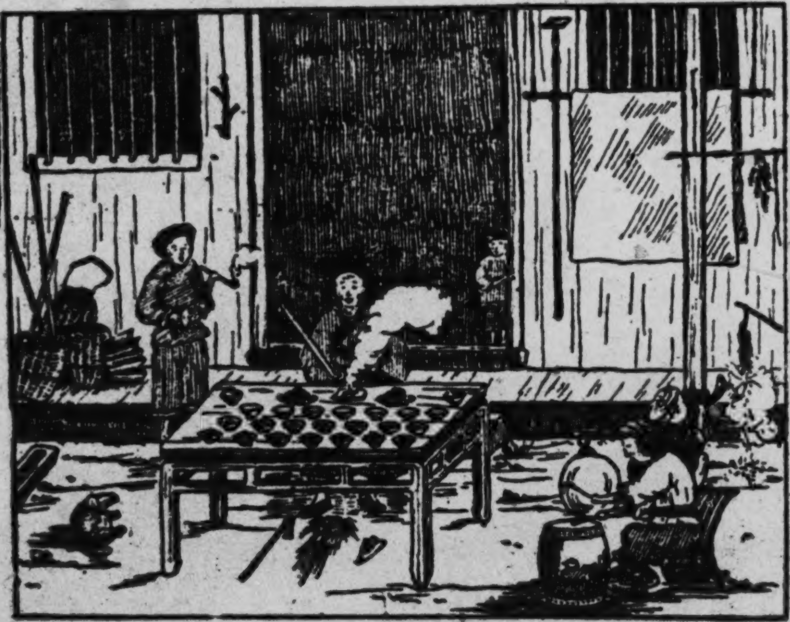

Illus. 59. Eating Pigs, A.

Illus. 60, Eating Pigs, B.

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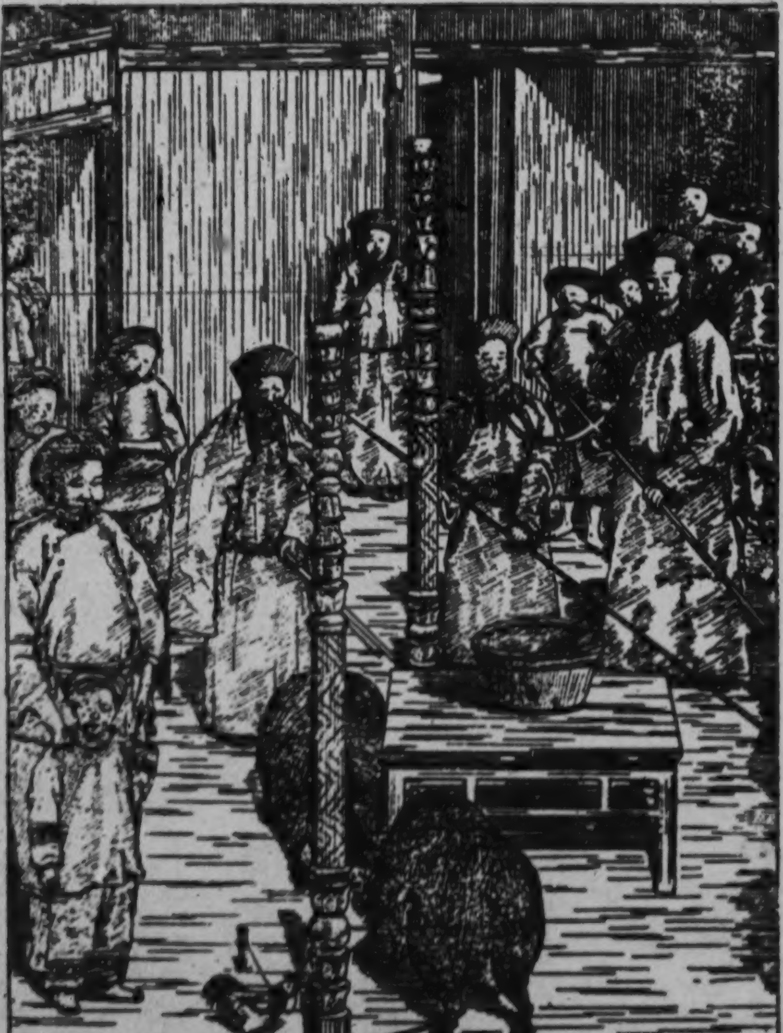

Illus. 61. Eating Pigs, C.

/147 cont. /

*782 and /Illus. 65 appears here/ /148/ rain clothes. The bamboo tube is in front of me, and the bell is wound with red and green strips of cloth. My patron saint is standing beside the smoke from the wax. My teacher stands beside the knife. I ascend on the smoke of the wax. Now I have reached the land of the spirits /shen/. I am already with the four kan lo kuei. If you have

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[351]
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Illus. 65. Ta Kan Lo, B.

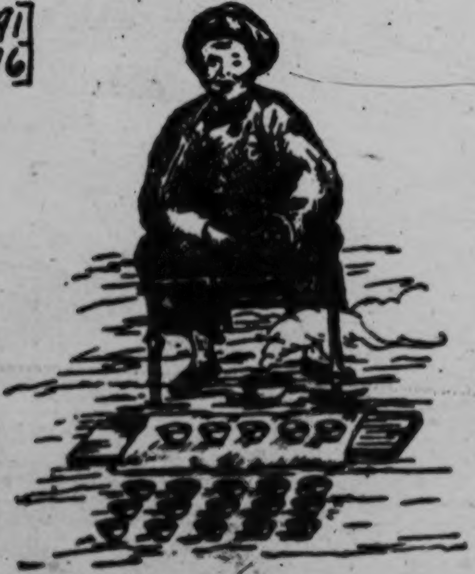
/155 cont./

775 *782 of wine, the spade, the wooden board, the white cloth, all are ready here. Will the kuei please come to take them! [lio˥ tə˥ kueŋ˥ dʑa˥], [lio˥ ʐʻi˦ kueŋ˦ daʎ]!"

At this point he stops beating the bamboo frame, takes it away, and sets up the bowls of wine, meat, and cooked rice. The sorcerer-priest makes gestures while uttering an incantation at the same time:

"The helpers have set up the wine, meat, rice, and paper money, and invite the kuei to take them. The dead man has been dead for three days, but when his soul heard the sorcerer-priest's call, then he returned. He returned to his own local area, he returned to his own home. In the world you still have good sons and good grandsons to beg pardon for your sins. The former sins of your

●[291] [516]



Illus. 66. Releasing the Soul of the Dead from Suffering.

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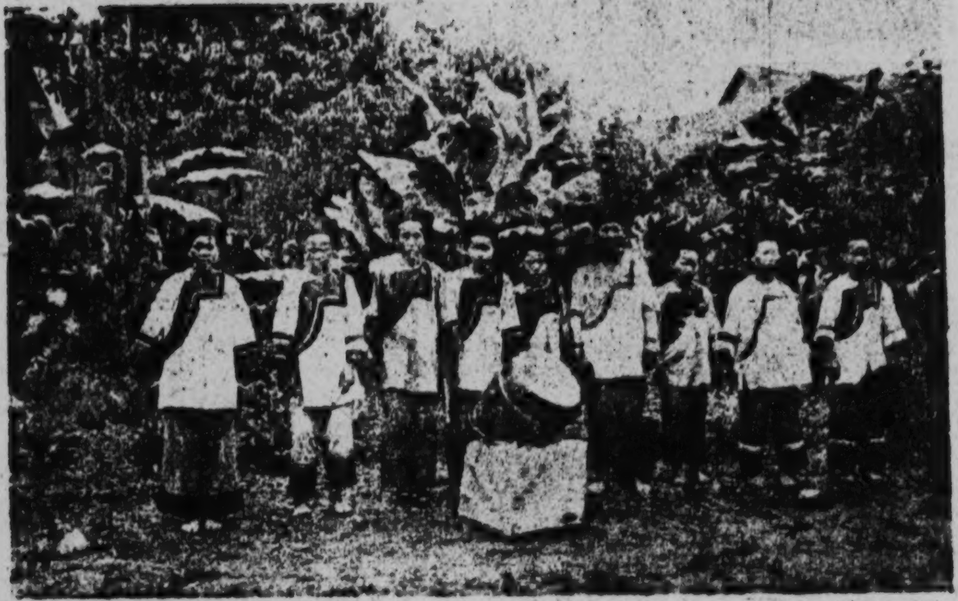

Illus. 80. Miao women's drum dance group at Kan-ch'eng.

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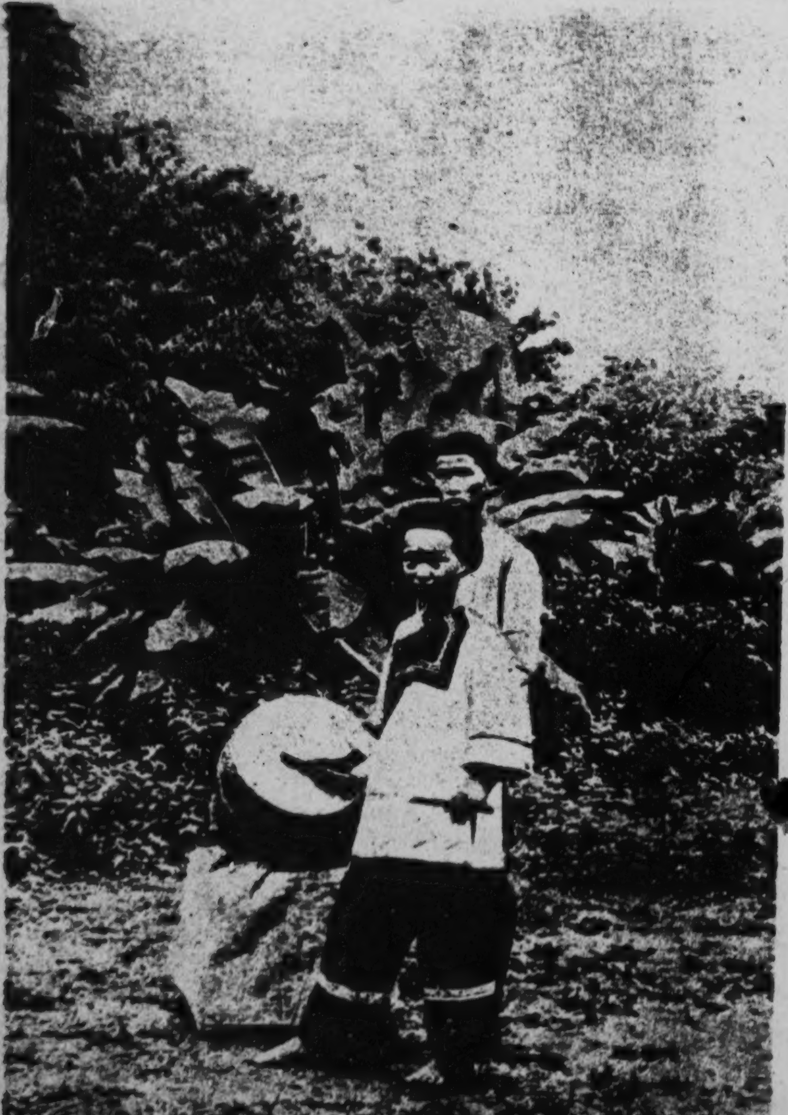

Illus. 84. Woman's solo dance at Kan-ch'eng.

3: Moninger E-5 (no date) 1921 AE5 Miao AE5

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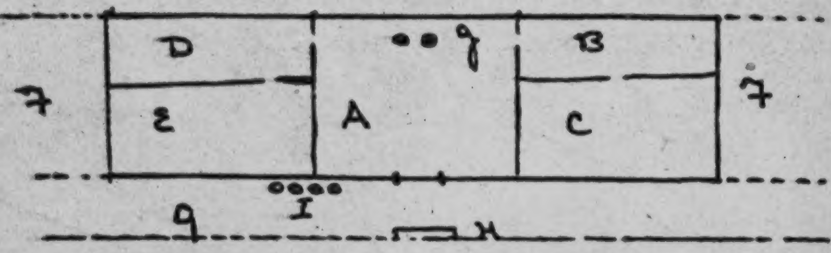


A—Living Room.
B—Parents' Room.
C—Rice Room.
D—Daughters' Room.
E—Sons' Room.
Used for various purposes.

F—Shelter for wood, etc.
G—Front verandah.
H—Pig trough.
I—Chicken coops.
J—Fire place.

I have seen one or two houses where there were three and four main entrances to the front verandah.

412 415 The utensils and implements used by the Miao are of the simplest. Rude iron hoes, heavy knives and the clumsy iron skillets are purchased from the Hainanese traders. Sometimes the skillets are lacking and the rice is steamed

291

A Group of Miao Women and Children gathered round the pipe that carries the water to the village from a stream above.

3: Moninger E-5 (no date) 1921 AE5 Miao AE5

the porcupine, whose flesh is eaten, and whose shiny black 224 and white quills, often a foot long, have various uses. The 262 flying squirrel is a rarer victim, as only the poisoned dart shot from the crossbow by a skilled hunter is quick enough to strike it. Jungle fowl of all sorts are used for food.

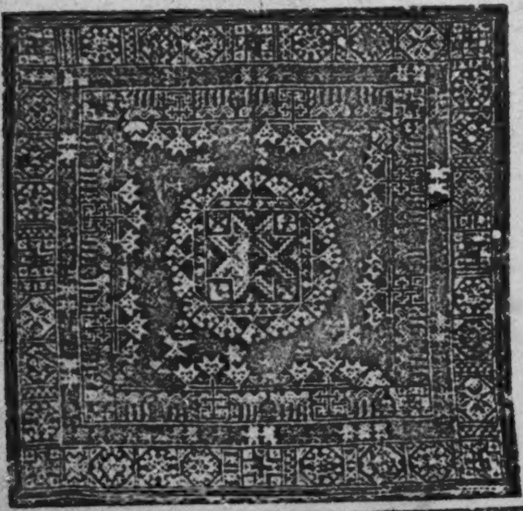
The fishing is usually done on a large scale. If a 226 youngster goes a-fishing, his outfit is a piece of bamboo and a piece of hemp string with a noose on the end, where he nooses his catch. But when the rivers are low a whole village or perhaps several villages will join in a common fishing expedition. Some of the men dam the river, others 824 go to the forest and come back laden with the bark of a certain tree and a certain vine. These barks are pounded in 227 mortars until well macerated, mixed, and pounds and pounds of the "medicine" are poured into the river above the dam. The mixture kills or stupifies the fish, which rise to the top of the water and are easily secured. The catch often amounts 226 to a thousand-odd pounds of fish, not to mention crabs and eels and other creatures. The fish are cleaned immediately and the people eat them without fear although they say that a chicken or duck that eats the entrails will sometimes die from the poison. The fish not wanted for immediate consumption are salted down with a variety of pooped rice and [251] kept for future use. This method may injure the small fish in the river—undoubtedly it does injure them in the immediate vicinity of the catching—but does not have any serious effect on the total supply, apparently.

The costume worn by the men differs very little from 291 that worn by an ordinary Chinese labourer except in the way the coat fastens, as it laps a little to the left and fastens slantingly down the front. The costume worn by the women however, is the distinguishing feature of the people, and is a very attractive outfit in its blue and red with touches of other colours on the head kerchief. For a grown woman, the costume consists of a kerchief, a coat and a short skirt, both dark blue, and dark blue puttees. A narrow red silk girdle, about an inch wide, woven by the women themselves and ending in long fringe, is worn around the hips. The same style of tie, only about a quarter of an inch wide, fastens each puttee just below the knee. The material for the clothing is bought from the traders, and is a coarse, heavy, unbleached cotton cloth. The women dye the goods with indigo and set the colour with pigs blood. The coat is made quite like a Chinese woman's coat, but reaching to the knees and not lapping so far over to the side. A piece of turkey red cotton is embroidered and put on as a narrow collar band; the bottoms of the rather loose sleeves are edged the same

291 way, and pieces are also put on both sides of the coat where it fastens, for a distance of six or seven inches down from the collar. The side seams are open for about eight inches from the bottom of the coat and are edged with red.

The skirt is a double piece of the same goods, the fold
291 coming at the bottom, and reaches to the knees. It is tied
531 around the hips with a tape. The skirt is not embroidered, but is elaborately stamped with figures of trees, bamboo, etc., in a distinct pattern. The method of stamping is very ingenious. A small piece of bamboo about eight inches long is whittled to a very narrow width in the centre for a distance of a quarter or an eighth of an inch, and the two ends then brought together and fastened, leaving the narrow piece straight across the bottom. Some beeswax is melted, and the woman dips her bamboo instrument in the wax and puts it quickly on the undyed goods. Dipping, dipping, dipping she puts her pattern on in perfect regularity, without any sort of guide, if she be skilful at it. Then the cloth is dyed, but the dye cannot penetrate the wax, which is later scalded off with boiling water, and the pattern is left, a very faint blue on the dark blue skirt.

The kerchief is embroidered with many symbolic designs. It too is the same dark blue cloth, a piece about fourteen inches square. With lighter blue thread and silk of all colours the cloth is almost covered with cross stitch and other forms of embroidery. The younger women and the girls make their's very gay, the older women not so much so. It is said that a woman working steadily takes a month to finish one kerchief, and a woman who must work too, will often need a year to finish one. So they are not easy to buy, even at the price of one dollar which we always give. The central motif is always worked out on the square as a basis, with the octagon and the isosceles right triangle as the natural variations in the figures. The swastika symbol is used a great deal. Birds, butterflies, silkworm moths, trees, flowers, horses, dogs, dragons, tortoises, Loi children and Hainanese children (two very different figures—and never a figure of a Miao child)—these are some of the symbols I managed to identify. The women speak very little Hainanese and I know no Miao so it was impossible to get all their meanings. The kerchief is worn with one point over the forehead and one down the back of the neck, the other two corners being brought around and tied in a knot at the back of the head. The younger girls wear the same costume as the women with the exception that they usually have pointed hoods, also embroidered, or sometimes hoods with the crown cut out to show the kerchief beneath. The babies wear little



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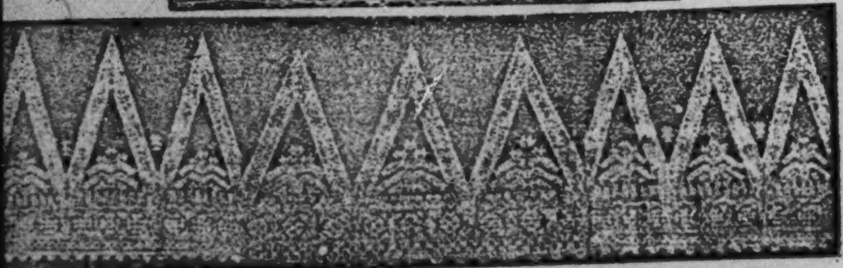


round caps with symbols embroidered around the bottom,
and sometimes with a few coloured beads on strings used as
additional ornaments. The special goodluck charm seems
to be worked only on the children's caps. The heathen Miao 301
women wear large silver earrings, and at the weddings the
bride wears a long silver chain attached to her two silver
hairpins. Physically, the Miao are quite a different type 144
from the Chinese. They are shorter, generally, and more
lithe and agile. They are not especially slant-eyed, and
their eyes are a lighter, softer brown, often sparkling with
a merry twinkle as they talk. They are entirely monoga- [595]
mous, and the husband and wife eat together, work together,
and have much more of a normal family life than is seen
among the Chinese. The women go to work in the fields or 854
the woods, carrying their babies strapped to their backs much 462
as the Cantonese women carry their children, with an im-
mense palmleaf stuck under the shoulder band, to keep the
sun and rain from the child.

261 857 market without some small treat for them. Often at feasts a dish was filled with the nicest pieces of fat pork, and so on, and some child was given this to take home and share with others or eat it himself. They were often given the head or feet of a chicken or duck, which were considered special dainties.

261 When a number went to a bullfight or some other special occasion at a distance, they carried small covered baskets of finely split bamboo filled with boiled glutinous rice and slices of cold, roast fat pork, and cloth bags of wild chestnuts and sunflower seeds. These things they ate when they stopped to rest on the way or while the fight was going on. Besides they patronized the sellers of noodles, fruit, and rice taffy.

When a household invited others to work with them at some such task as transplanting rice, building or reroofing a house, cleaning stables, and transporting manure to the fields, the chief dish of the good meal served at the end of the day was almost invariably fresh bean curd broth.

252 For the lunar New Year and the feast of Ch'ing Ming pigs were always killed and fresh bean curd and new rice wine made in abundance. Pork, bean curd, and wine also featured the feasts in connection with weddings and funerals. For San Yüeh San the men prepared themselves a feast of chicken, pork, and bean curd. The chicken was the one killed as a blood sacrifice before the T'u Ti Miao. The glutinous rice was made into a paste and wrapped into three-cornered cakes in bamboo leaves for the festival of Tuan Yang. For Hsiao Mang it was boiled, colored yellow, orange, blue, green, red, and purple, mixed with the black variety and made into balls. I saw this among the Chinese in Yünnan at lunar New Year time. After some days that which remained was dried in the sun and parched.

291 **Clothing.** The Cowrie Shell Miao men all wore the Chinese peasant costume, but few of them could afford cloth shoes and therefore
292 wore straw sandals. For special occasions such as a wedding or a bullfight they liked to wear a new, long garment, belted in with a long blue cloth sash, and another length of cloth to form a large turban (fig. 18, *f*). In addition to his good clothes with riding jacket, a bridegroom had a red sash over the left shoul-

der, knotted on the right hip, and a spray of 292 silver leaves in his cap. A priest wore a long yellow or orange robe of cloth or thin silk, whose skirt was shirred onto the waist, and a fancy scarf about his head or a bamboo rain-hat. Both the chanter and the drummer at the ritual in connection with "opening the way" and burial for the dead, and the priests in the procession which opened a bullfight wore this costume.

Some of the very little girls wore the tribal 291 costume only on special occasions, but the older girls and women wore it constantly. For everyday they were barefoot or wore straw sandals of their own making. In the winter they wound the legs with cloth from ankle to knee. The remainder of the costume consisted of long, wide trousers of dark blue cloth, a front apron of finer dark blue cloth embroidered in white, which had to be two and a half feet long, and a back apron one and a half feet long of hemp cloth dyed dark blue, a blue blouse made on straight lines but worn folded surplice to the right, and belted in with the strings from the aprons and from an embroidered overpiece on the blouse (fig. 8, *a*, *b*), and a woven belt an arm-span long. On the head they wore a turban, which was sometimes just a length of cloth wound around, sometimes a carefully constructed one. Of course for the roughest work they wore their oldest, patched, faded, tattered clothes (see fig. 19, *c*). Unless they had 301 lost them or given them to a daughter, the women and girls wore silver hooks like an inverted question mark in their ears (fig. 19, *c*), and the girls wore, also, heavy silver bracelets, silver neck loops and rings, and a Chinese thimble.

For the hemp apron they raised the hemp 294 and processed it, made the thread, dyed it, and wove the cloth themselves. All other cloth, except the bands used to hold the pad about a baby spreadeagled on the back, which was also woven of hemp thread, and both cotton and silk thread were bought in the markets. They made hemp thread for mending and sewing. Of the heavier cotton they liked to buy white in the piece and dye it a very dark, almost black blue; but they also bought it already dyed. They used nutgalls (五貝子) mixed with earth as a dye. The

[25a]

292 541 301 For a bullfight, the fancy outer scarf was worn, and more wealthy girls covered the overpiece with thin silver disks, large ones on the outer and small ones on the inner strips. In the back, in addition to the terminal row of cowrie shells there were the following: either a silver ornament formed of chains, cowrie shells, and bells in various shapes attached to the top of the horizontal back strip, or a tier of four-petalled cowrie shell flowers with a semicircular row of shells below, another row of the shells in a semicircle, and the silver ornaments. For all these occasions the girls also wore silver neck loops(fig. 17, *c*), silver bracelets, and silver rings to the limit of their wealth.

291 The woven belt had to be an arm-span long and was made as follows: One end of a bundle of warp thread, white plus the necessary number of black for the design of flying birds down the center, was tied to a stake in the ground or a stick across the soles of the weaver's feet, and the other end of the part being worked upon to the belt of the weaver. The heddle was a bundle of threads attached to the warp in such a way that shed and countershed could be made by hand. The shuttle was a flat piece of bamboo, over which the weft threads were thrown and shot through. It was also used to beat up the weft. The pattern was put in by raising the black warp threads among the white as desired. This belt was an inch and a half or two inches wide.

292 585 The most elaborate turban and costume was reserved for a bride and her attendants (fig. 20, *c*, *e*). In one case these numbered seven, in two other cases, nine. For this occasion the girls sewed together all the good blouses they owned, so that the color stitching at the bottom of each showed. I watched one girl who had eight: one of heavy turquoise cotton cloth with white, red, and yellow lines; a lavender satin with figures in green, red, and yellow, with green, orange, and blue lines; one of soft, thin green silk; one of soft, thin orange silk; one of black crepe with white, red, yellow, green, and rose lines; one of deep blue, heavy cotton with the same lines; one of white cotton with blue, red, green, and orange lines; and an outer one of orange silk. The bride and three or five of her attendants

462 241 from the straw of glutinous rice made sandals.

462 283 386 291 They raised hemp in their gardens, cut it, stripped, dried, and bleached the fibers, separated the strands, and from them made the two grades of thread — one for sewing and mending and one for weaving into cloth. They gathered and dried nutgalls and from them prepared a dye, by which they dyed white cloth bought in piece in the market an even, almost black blue. They made all the clothing for themselves and their families and their bedding. They wove the straw comforter, too. Girls and younger women made the embroidery on the overpiece, front apron, and turban scarf, and wove belts, while the older women made hemp thread and did the weaving of cloth for the back apron and bands for the baby pad. It was the older women who wove the straw comforter on a vertical loom.

286 Three types of loom were used: First there was that described in the making of the belt. Second, there was the vertical loom used for the weaving of straw comforters. This had two beams, one high and one near the floor, from which the warp ropes of twisted straw went back and forth. Two of the poles supporting the rafters served as uprights. The weft was similar to the warp, except that straw ends were left sticking out so that the result was smooth on one side and had a nap on the other. The weft was sent through by hand, in and out, over and under successive threads as in the weaving of a rug or carpet. The third was used for the weaving of hemp cloth and bands.

Set on the floor was a substantial frame of two by fours about eight feet long and three wide, with pieces to brace it along the sides and, a little lower down, across the ends, also one about two feet from one end. The upper pieces extended two feet beyond the frame at each end. Into this frame was set another, lighter one, going into the upper horizontal pieces at the back, but down into the bracing piece at the front. It had a horizontal brace about a foot above the main frame, across the front of this lighter frame.

In the back, just in front of the uprights of this second frame, a board was put across for the weaver to sit upon. At the front end the yarn beam rolled in slots in the frame and

ing school, and the engineers' corps of the 443
railway being built through the town from
Kwangsi to Kweiyang. To it the people of the
surrounding contryside, including at least
three groups of Miao and the Chung-chia,
went to market. It was also the seat of the 648
hsien government and contained a middle
school, postal and telegraph offices, and a co-
operative bank, with all of which the non-Chi-
nese, as well as the Chinese, had some dealings.
A few of the more well-to-do families sent
one of their boys to the middle school. Cases 692
which could not be settled in the village or by
the *lien pao* official, who was also a Chinese,
were of necessity brought to the *hsien* court,
as well as cases which involved both Miao and
Chinese.

The market was held in an open space re- 443
served for it just inside the east gate of the
city. There were permanent sheds under
which merchants who made the rounds of
such markets displayed their stocks of cloth,
notions, and articles manufactured elsewhere.
Other sections of the grounds were reserved
for eggs and poultry, sandal straw, farm im-
plements, brown sugar cakes, fruits and vege-
tables, dishes and cooking utensils, pigs, to-
bacco, chillies, food stalls, articles of wood and
bamboo, meat, firewood, grain, and the thin
strips of sulfur-tipped wood used for carry-
ing fire. The main market for wood was just
outside the city gate.

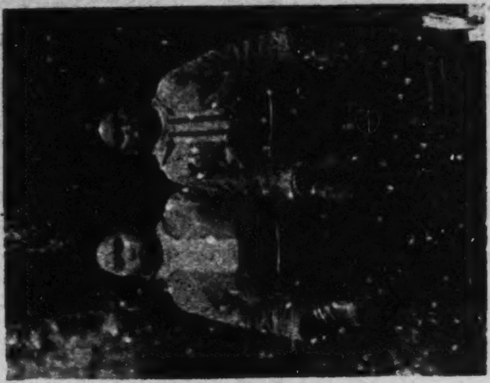
People within a radius of perhaps ten miles 443
and including Chinese, Chung-chia, and three,
sometimes four, groups of Miao, attended this 291
market to buy and sell. One group of Miao
came from the mountains twenty-four miles
to the south with charcoal. Each group had
a distinctive costume worn by the women.
That of Chung-chia women consisted of long,
narrow trousers with a woven band of color
at the ankles, a knee-length blouse in old Chi-
nese style, a straight apron attached to the
collar of the blouse with a silver chain and
tied with embroidered strings in the back,
and a tight skull cap. The women of one
group of Miao wore dark blue trousers to be-
low the knee, a skirt of many pleats of dark
blue, bordered with a wide band of white, a
blue blouse worn surplice and having a large
sailor collar. Their legs were wound in many
long strips of blue cloth. About the waist

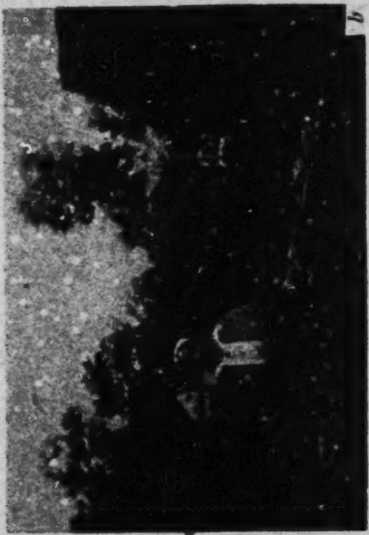
443 291 they wore a long, woven belt of straw and over the blouse an overpiece of straw. Their abundant hair was made into a large knot in the back. Around it and the head they wound a dark blue cloth turban. These were the charcoal burners. The women of another group who called themselves Lao Hei Miao wore long trousers, two aprons similar to those of the Cowrie Shell Miao women, but with no embroidering on the front one, a blouse worn surplice, an overpiece of the same type as that of the Cowrie Shell Miao women, but with much coarser stitches, no color, and no cowries, and a turban of a length of blue cloth wound around the head.

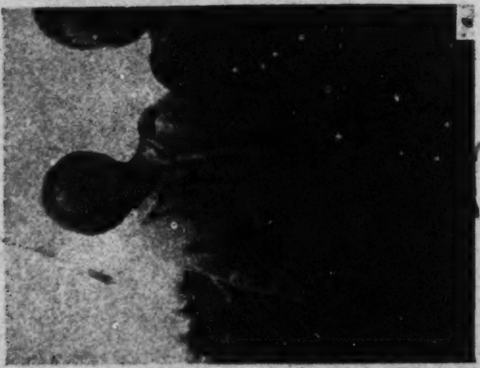
Kou-ch'ang and Hsin-ch'ang, the market village a little over a mile from Yang-niu-ts'un, were typical market villages with the one main street widening out in the center to form a square. The main shops of the village lined the sides of this square. On market days itinerant merchants set up their stalls under awnings and local people and tribesmen spread their produce on mats on the ground.

413 439 The Cowrie Shell Miao took to market grain (rice, wheat, glutinous rice, millet), wood in various forms (planks, bamboo poles, firewood, poles, brushwood), fresh vegetables from gardens and fields, bamboo shoots, water chestnuts, sunflower seeds, nuts, rape seed, dried peas and beans, eggs, poultry, pigs and pork, grass raincapes, straw for sandals, and chaff. In the markets they bought cloth, thread — cotton and silk — salt, sugar, and such things as tobacco, red chillies, and fat pork for rendering out lard if their own supply had run low. The Chung-chia in the vicinity made wide white cloth, dried bean curd cakes, and straw sandals. The local Chinese (i.e., from Ting-shui-pa) sold straw sandals, tea, and hemp. The Cowrie Shell Miao made hemp cloth only for special uses of their own and straw sandals only for their own use. They had no extra hemp to sell, but did take to market sheaves of glutinous rice straw.

There were no shops whatever in the village. Now and then a peddlar of crockery, vegetable oil, charcoal, or notions came through the village. The transaction then was usually one of barter, the women paying in rice and eggs. At other times Chinese money and measurements were used. The silver orna-







[For captions, see p. 92 b.
[92a] --Analyst]

4:Mickey E-5 (1940-?) 1947 AE5 Miao AE5

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[92b]

a, Two jolly village girls. *b*, Girl in village. *c*, Girls wearing everyday working clothes. *d*, "Old Black" Miao girls at market. *e*, Three little cousins standing before the entrance to a house in Yang-niu-ts'un —Mo-mei in background. *f*, Four brothers of a family in Yang-niu-ts'un.

as the Miao cook tastes something like steamed 262
sawdust. In the lean weeks, before the spring
harvest ripens, potatoes form the staple food of
large numbers of the people. They can usually
afford to have with their meals pounded rock salt
purchased from the Chinese, but at times even this
becomes a luxury; sometimes so scarce that people
fortunate enough to buy it will lick it much as a
Western child will lick a barley sugar stick. Being 511
neither handicraftsmen, traders nor shopkeepers,
the majority of the Miao are miserably poor. [671]
Their laws are those of the Chinese Government,
and for money they use whatever is in currency [436]
amongst the Chinese. The old men of a neighbour- [624]
hood are the rulers. One and all clothe themselves
with homespun, and it is part of a woman's work to 462
weave all the clothes necessary for herself, her [291]
husband and her children. This is no light task.
The women have very much more work to do than
men. They weave the clothes, carry the water,
collect fire-wood, assist in the farm work and bear
innumerable children, and so well do they manage [846]
this that a majority of the mothers are up and about
the house a day after giving birth to a babe. Their 291
clothing is distinct and different from Chinese dress.
A man wears sandals, which he himself has made,
short trousers reaching down to the knee, and a
loose-fitting upper garment which is between a
jacket and a gown. For head-dress he wears
a turban made of a length of blue or white cloth.
The women wear sandals, coloured puttees, and,
scorning to wear trousers as Chinese women do,

291 pretty pleated skirts. Their upper garment, a very
open-necked bodice, is ultra modern, but it must
[834] be recorded that though married women expose
their breasts unmarried girls never do so. Women
292 wear no head-dress. Indeed, a year or two after
302 marriage they wind their hair into a horn that
makes the wearing of a hat impossible. This
/ peculiar coiffure is a sign of motherhood, and it is
a proud day when a woman can dress her hair in
this manner. Her "horn is exalted". Unmarried
girls wear their hair in two plaits, something after
301 the fashion of English schoolgirls. Young men,
as well as young women, wear brass or copper ear-
292 rings, and on gala occasions every one, man or
woman, has a beautiful embroidered gown. In
general the dress is pleasing, even picturesque, and
harmonises beautifully with the mountains on
which they live. It is not unusual for a missionary
to be presented with a gala gown. English friends
are highly amused when they are told that such a
gown was grown in a village garden. Like
Joseph's coat it is of many colours. The cloth is
woven from hemp cultivated in a nearby hamlet,
the woollen texture is made from wool sheared
from mountain sheep, the pretty colouring is
obtained from plants and roots gathered on the
hills—in a word it was grown in a village garden.

[535] Everybody is fond of noise, dancing and music.
534 The musical instrument par excellence is the
ggeb which is played by the young men, who
are popular and admired according to their ability
to blow it. A *ggeb* is made of bamboo pipes,

7: Clarke M-3 (no date) 1911 AE5 Miao AE5

include every sort of non-Chinese people, and /0/ is therefore misleading. As far as our observation goes, the Chinese who live in those regions make no mistake about the different races, and call them by their proper Chinese names. Many of the Miao men, as already mentioned, /6/ dress much the same as the Chinese peasants, but the women of all the tribes wear a costume 29/ peculiar to themselves, and it is from these differences that the Chinese name them. Thus, the women of the *Heh* or "Black Miao" wear a dark chocolate-coloured embroidered costume; the men of that tribe also often wear calico of a dark-brown or chocolate colour. For this reason the Chinese call them Black Miao. The *Ya-ch'io*, or "Magpie Miao," are so called because the dark-blue and white costume of their women suggests the magpie. There are the *Hua* or "Parti-coloured Miao," the *Peh* or "White Miao," and so on. Some few of them, however, are otherwise named, as the *Sa*, or "Shrimp Miao," because they catch and sell fresh-water shrimps. There are also the *Shui-hsi-Miao*, "West of the water Miao," the water here referred to doubtless being the river flowing between Anshunfu and Tating.

The most numerous and most important of /0/ these tribes are the Heh Miao in the south-

7: Clarke M-3 (no date) 1911 AE5 Miao AE5

of these two most dissimilar dialects are com- 197
pared, it is easily seen that they are both 192
variations of a common speech. Naturally these variations are most marked in cases where the tribes are most widely separated geographically. But the differences of dialect in tribes which are only thirty or forty miles apart are sometimes very great. In some of these cases it is very often the commonest words which show the greatest changes; for instance, the pronouns, the negatives, and such common words as the verbs "to be" and "to have." This striking difference of speech among people who must at one time have spoken the same language suggests that they have not only been separated geographically, but have also been apart for long periods of time.

The Heh Miao call themselves *mp'eo* or *de* [101]
mp'eo. De is merely a personal prefix. This
word or sound *mp'eo* also means embroidery. 291
The Heh Miao women, and the women of most 531
of the other Miao tribes, wear a good deal of embroidery in their costume. The amount of embroidery on the clothing of a Heh Miao young woman is astonishing. It takes them years to do the embroidery on the jacket and skirt in which they hope to be married, and one of the commonest sights in a Heh Miao village

7: Clarke M-3 (no date) 1911 AE5 Miao AE5

291 is a group of young girls, sitting round the door
531 of one of the houses, laughing and chatting and doing their embroidery. When the costumes are finished, they are worn on gala days before they are married and on festive occasions for years afterwards. I have asked my teacher and others if they call themselves *mp'eo* because of the embroidery their women wear, but none of them was able to say why they call themselves by that name.

101 The Ya-chio Miao of Tatung, who live about one hundred miles distant from the nearest Heh Miao, call themselves *mp'ü*, which is the same word and means " embroidery " also with them. They also were not able to tell me why they are so named. The Hua Miao call themselves *hmung* and *hmung-a-lü*. The Shui-hsi Miao and Peh Miao also call themselves *hmung*, and some of the other Miao call themselves *hmao*. Now all these words *mp'ü*, *mp'eo*, *hmao*, *hmung* are doubtless the same word, but whether *hmao* and *hmung* also mean embroidery or not in those dialects we are not at present able to say.

173 As these people have no literature, they can say very little that is trustworthy about their own origin and history. The Heh Miao say they came from Kiangsi province, and that is where the Chinese place the San Miao in the

[292] [177] 291 562 The Ch'uan Miao men formerly wore elaborately embroidered clothing on festive occasions but this custom has almost entirely disappeared. They commonly dress exactly like the Chinese so that it is impossible to distinguish a Ch'uan Miao man or boy when he is on a road or in a village. But there is no such difficulty in recognizing a Ch'uan Miao girl or woman for her attire is different from that of the women of any other tribe or race in West China. Near Lo Piao the hat consists of a bamboo basket-like frame covered over the top with cloth that resembles human hair and around which are wound beautifully embroidered bands which are often joined at the rear and allowed to hang down the person's back. The jacket or gown reaches just below the waist and is ornamented along the edges with colored embroidery. It is fastened by a button at the throat, another between the neck and the right shoulder, another under the right armpit and others going vertically down the right side. Over this garment is often worn a finely embroidered breast cover. The skirt is pleated so that it can be easily made into a complete circle when it is laid upon the ground. Designs are dyed on the skirt in blue over beeswax, after which the garment is further ornamented by varicolored embroidery designs. The skirt is fastened on by a belt consisting ordinarily of a cord or unornamented belt of cotton or hemp cloth and on festive occasions by an embroidered belt from which are hung several embroidered cloth pendants. They wear a beautifully embroidered apron and the lower legs are covered by puttees of blue or white cloth that are sometimes embroidered. The thicker the puttees the more attractive they are supposed to be. No trousers are used but sometimes they wear more than one skirt. On the feet straw sandals are generally worn, but sometimes cloth shoes that may or may not be embroidered. Two brass hatpins on which ornamental designs are carved, brass or silver earrings and hair ornaments, and silver or brass finger-rings and bracelets complete the attire of the Ch'uan Miao women who rarely use cosmetics which they do not need because of their naturally good complexions.

294 [171] Carl Schuster, who has specialized in the study of embroideries, visited the West China Union University Museum in the fall of 1935. He was intensely interested in the Ch'uan Miao embroideries and found two elaborate designs that also occur in eastern Europe, one among the Ukranians and the other among the Rumanians. These are so complex that scientists would find it difficult to believe that their existence in the three cultural groups could be explained otherwise than by diffusion. He considered the art of the Ch'uan Miao embroideries, judged by the fineness and elaborateness of the designs and the colors, to be among the best, but the collection of Ch'uan Miao embroideries that he

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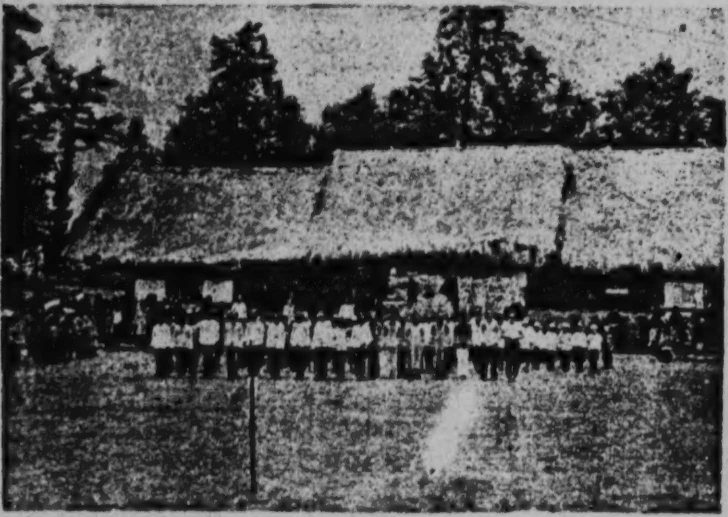

Picture of Ch'uan Miao pupils of four schools in parade in front of the Ch'uan Miao school house at Wang Wu Chiai.

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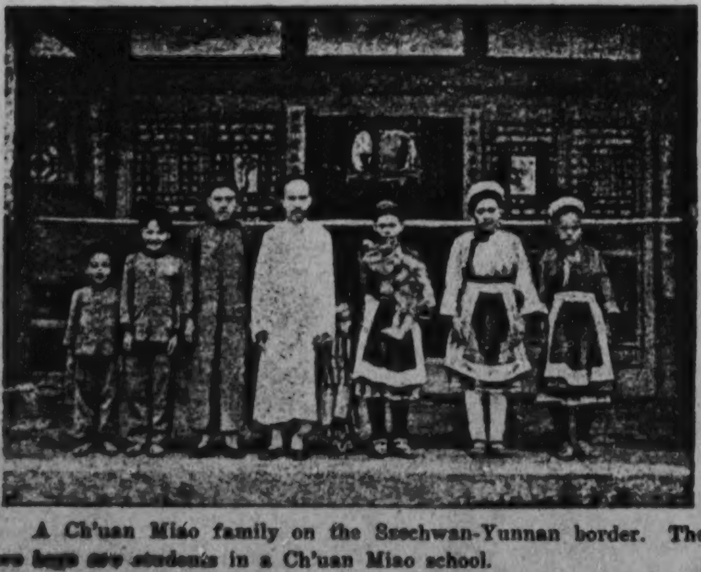


A Ch'uan Miáo family on the Szechwan-Yunnan border. The two boys are students in a Ch'uan Miao school.

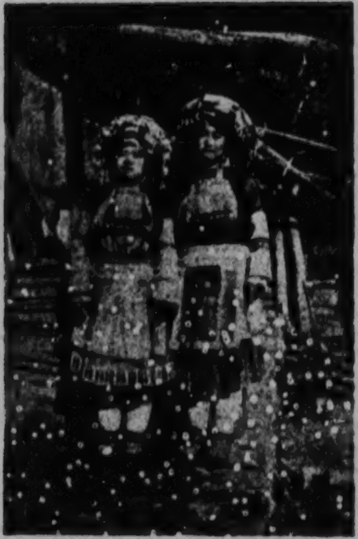
Photo by D. C. Graham.

[facing p. 36]

[Facing p. 40]

Ch'uan Miao aborigine children.

Photo by David C. Graham, 1934.



Ch'uan Miao girls in northern Yunnan wearing embroidered clothing.

A view in the Ch'uan Miao region on the Szechwan-Yunnan border.

Photo by D. C. Graham.

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8: Graham E-5 (1921-1936) 1937 AE5 Miao AE5

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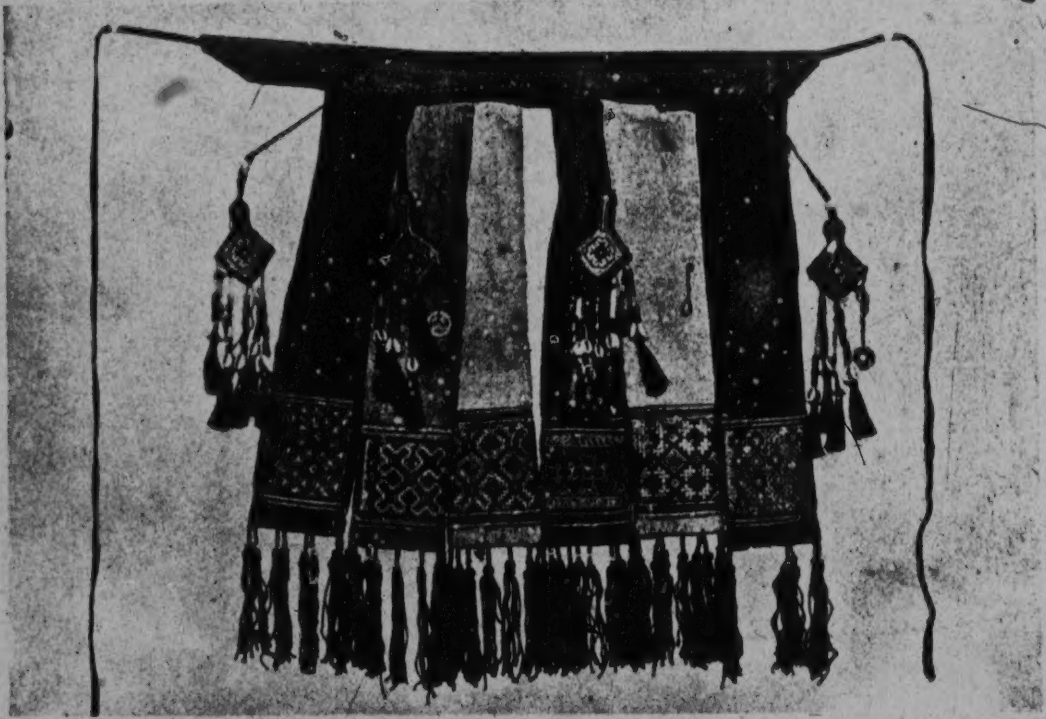
8: Graham E-5 (1921-1936) 1937 AE5 Miao AE5

[facing p. 48]



Ch'uan Miao embroidered pendants worn by the women suspended from the belt. In the *West China Union University Museum of Archaeology.*

8: Graham E-5 (1921-1936) 1937 AE5 Miao AE5

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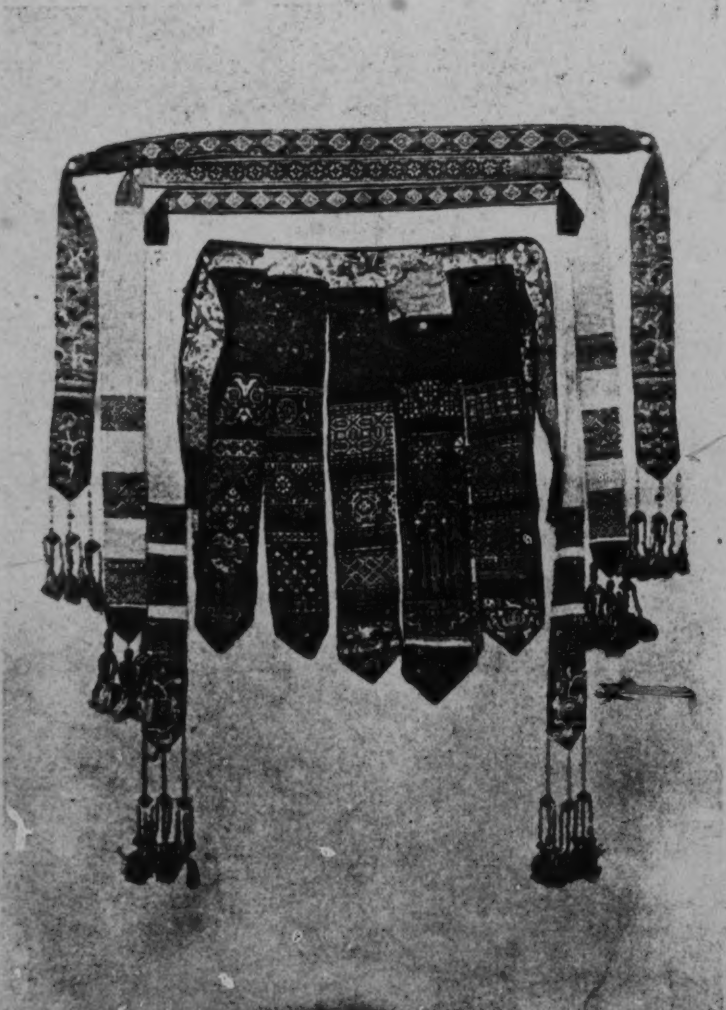

Ch'uan Miao women's embroidered hat bands and pendants worn suspended from the belt. *In the West China Union University Museum of Archaeology.*

[facing p. 52]

8: Graham E-5 (1921-1936) 1937 AE5 Miao AE5

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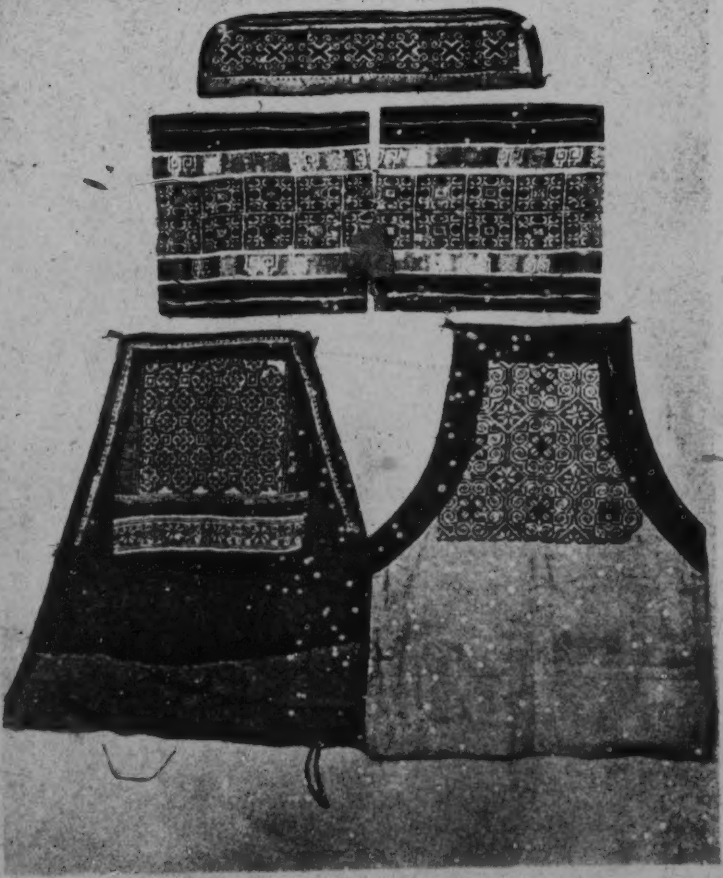

Ch'uan Miao embroidered neckband, sleeves, and breast covers.
In the West China Union University Museum of Archaeology

[facing p. 56]

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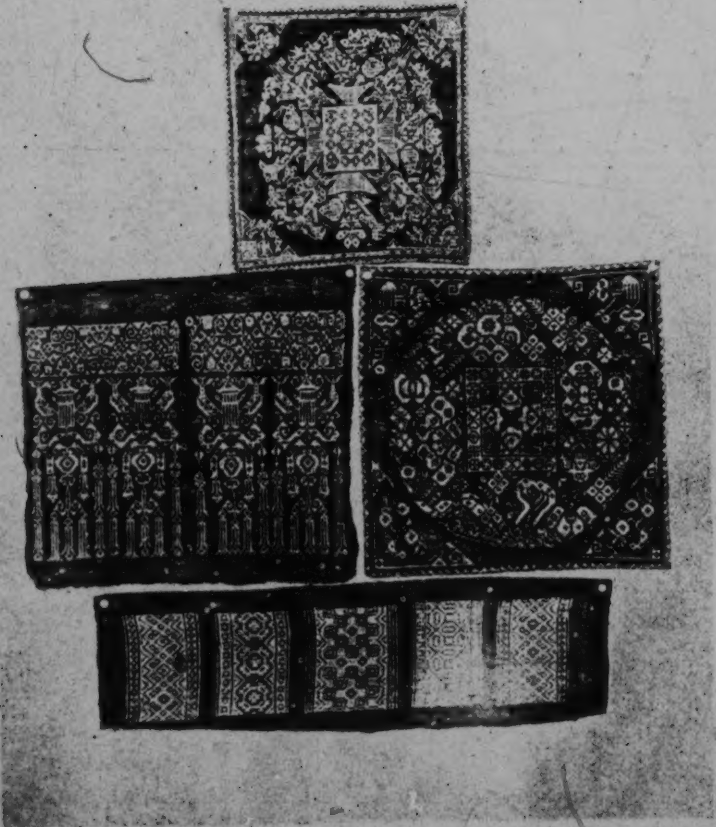

Ch'uan Miao embroidery—a halbard, two handkerchiefs, and an apron cloth—In the *West China Union University Museum of Archaeology*

[facing p. 60]

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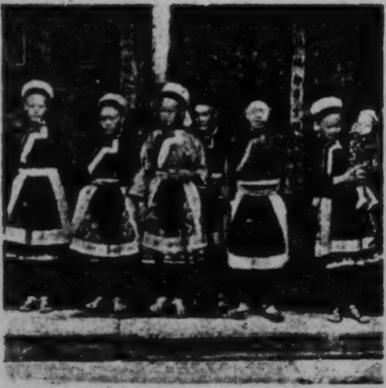

FIG. 1. SIX CH'WAN MIAO WOMEN IN FRONT OF THE CHIEFTAIN'S HOUSE.

FIG. 2. ADULT FEMALE.

FIGS. 3, 4. ADULT MALES. NOTE THE RELATIVE ABSENCE OF THE EYEFOLD.

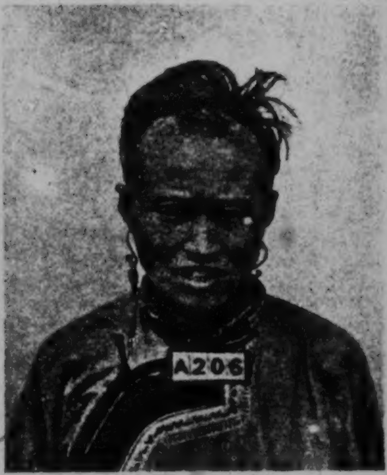

FIG. 2.

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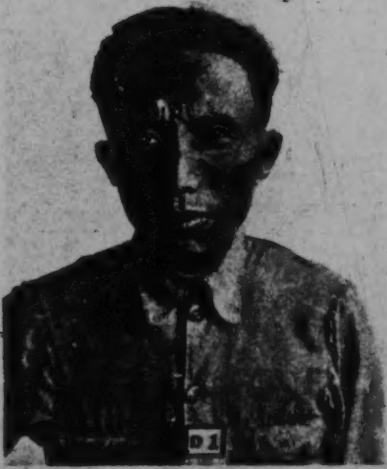

FIG. 3.

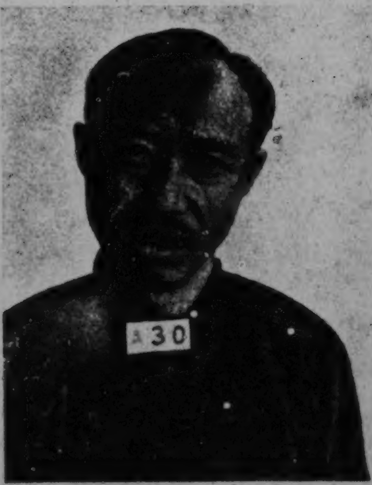

FIG. 4.

ABORIGINAL CH'WAN MIAO OF SZECHWAN PROVINCE, WEST CHINA.

[facing p. 65]

[5 cont.] One difference[1] is their fondness of
262 hot pepper, [6] of which they use a lot in their dishes. To whet
[263] their appetite while eating, they have a bowl of dried pepper
mixed with soup at the table, into which they dip every chopsticksful
of food. The second difference lies in the scarcity of meat,
their food consisting chiefly of vegetables grown by themselves
or bought from the market. The daily dishes are mostly sour
cabbage, sour soup, salted cabbage, preserved cabbage and
pepper mixed with beancurd in different styles of cooking. The
263 third difference is the scarcity of salt in their cuisine due to the
high price of salt in Kweichow. Even the well-to-do Miao-I use
it sparingly. They roll a lump of salt in a cooked dish once and
then save it for future use to last for a long time. The fourth
312 difference is their lack of water. They live in the high mountains, hence the name "kao-shan Miao" [high mountain Miao],
and have to go down to the low land to get their water supply.
[515] The scarcity of water makes them reluctant to wash often. They
[291] are also used to drinking unboiled water and cold rice. Fifthly,
273 they are fond of wine, and their capacity being large, they use
big bowls but sip slowly, enjoying all the while. Often they are
dead drunk when they come back from the market place or from
a party.

291 2) Costumes. The various Miao-I groups retain the special
characteristics of their costumes, which have become the symbols
of their identification. The colors of their clothes are green,
blue, gray, black and white, the other pigments being unavailable.
The dress materials of the Miao-I in the northwest are mostly
[439] home-spun hemp fabrics or cotton cloth obtained from the
Chinese in the market place. In the southeast they produce
[294] cotton, and spin, weave and dye the cloth at home. They sew
the clothes themselves, there being no tailors. The men wear
[302] their hair in chignons piled upon the head and wrapped up in
turbans of blue cloth, which are not removed all year round and
look like basins. The costumes of the women are not as simple
as those of the men as they still retain their ancient styles and
forms, which are too elaborate to relate here. Except the I
women of the Chung-chia and Tung-chia, who are more progressive and wear long jackets and trousers like the Chinese, all the

[1] [From the Chinese.-Analyst]

[6 cont.]

291 Miao-I women wear short upper garments without trousers, the lower part of the body being envoloped in a long skirt. Only the Hê Miao women in the east are fond of wearing short skirts above the knee. All the Miao women are highly conscious of beauty; they plan their clothes carefully and spend most of their [294] time on weaving, designing, and embroidery.* However, their everyday clothes are simple. It is only on occasions such as weddings, funerals, dances, festivals, fairs, and religious celebrations [7] that they sport their new clothes and silver ornaments [301] in all styles and colors to attract attention.

3) Lodging. Most of the Miao-I tribes live clustered in 361 hamlets in the mountains, except the Chung-chia and the Sui-chia among the I, who live near water, hence the names "Kao-shan Miao" [high mountain Miao] and "Shui-Chung-chia" [water Chung-chia]. It is said that the Miao-I must live in the high mountains in order to thrive and that if they live at the bottom of the mountains, they would suffer disaster and death. But, today, the Miao-I have gradually learned to live [on the plains] and well-to-do farmers who have moved downhill are increasing in number. Although they cannot avoid pestilence, their suffering is not necessarily more than those living uphill. Most of the Miao-I follow the traditions of their ancestors and live precariously on the cliffs in backward conditions. Their 342 living quarters are generally on one level, but some of the Miao-I in the southeast also build storied houses. In houses of [231] one level men and beasts share the floor, but in the storied houses, men live upstairs and beasts downstairs. An ordinary house has one to three rooms; in the latter case, the rooms are small. If there is only one room, then it is used for cooking, eating, sleeping, and all other purposes. The construction of the houses is rather crude. Except those of a few wealthy families, which are enclosed with wooden or brick walls and covered with mud, tile or slate roofs, an average house is built of bamboo or corn stalks with tree barks as walls and straw for a roof. They are often slanting and dilapidated. Worse still, some of the poorest Hua Miao and Ch'ing Miao still live today in mountain caves in conditions as wretched as those in the inferno.

[16 cont.]
131 Miao [short-skirt Miao] is a branch of the Hê Miao, distributed
101 over a very extensive area in southeast Kweichow at Hsia-
chiang, Yung-chiang, Chien-ho T'ai-kung, Tan-chiang, Pa-
chai, Lu-shan and Ma-chiang. They total about 40,000 to
[161] 50,000 people. Although they have among them more or less
the same costumes, customs and language, their cultural levels
vary to a large extent. The present article deals only with those
Short-Skirt Hê Miao who are located in the region contiguous to
Lu-shan, Ma-chiang, Pa-chai and Tan-chiang, and may not be
representative of the entire group.

2. Costumes

101 [17] A common method to distinguish the various tribal
291 groups among the Miao in Kweichow is by the style of their
women's dresses, because the men's are generally similar to those
of the Chinese farmers. The women's costumes, however, still
retain their original native style. The so-called Ch'ing Miao
[blue Miao], Hê Miao [black Miao], and Pê Miao [white Miao]
are distinguished by the colors of their womenfolks' clothes,
which are either predominantly blue, black, or white. The
291 Short-skirt Miao is one group of the Hê Miao, their women's
clothes being uniformly black. They are called the Short-skirts
because their skirts are shorter than those worn by the other
groups. In fact, aside from the length of the skirt, the other
parts of their costumes are quite different too. To describe,
302 we start from the head. First of all, they never use make-up,
but their hair is always well-trimmed and shiny. They often
[515] wash their hair by the river bank and afterwards apply tea-seed
oil to give it a glossy finish. They comb their hair backwards
first and leave a bang of about two to three inches falling down
on the forehead in the shape of a small black umbrella. On the
crown the hair is coiled up in a chignon and fastened by a small
wooden comb three inches long, rather like the headgear of a
Japanese woman.

[17 cont.]

The upper garment of a Short-skirt Hê Miao woman is also
291 different from that of the other Miao. It resembles the mandarin
jacket of the Chinese, reaching only to the hips, round-collared
and buttoned in the middle, with large sleeves. Although there
are five to seven pairs of bean-size lead buttons, actually only
the first pair can be buttoned, the other pairs being loose, with
only buttons but no loops. So during work a belt is tied around
the waist. They do not wear panties. The skirt measures only
one foot and two inches in length and is not fastened to the
waist but below the waistline. It has inumerable pleats, from
over five hundred to as many as a thousand. Therefore a skirt
requires at least twenty feet of material. Both the front and
rear parts of the skirt are covered with a piece of black cloth
about six or seven inches in width and one or two inches longer
than the skirt. The rear piece has an embroidered band of
four inches at the hem. They never wear stockings. While
working at home, in the field or on the river bank they are always
barefoot. On formal occasions they wind strips of black
cloth around their legs, from the ankles [18] up to the thighs.
Each strip of leg band measures about twenty-four feet, and as
it winds up layer on layer, it gives a swollen appearance. The
straw sandals for men and women are made differently. The
women's footwear resembles the Japanese wooden clogs, with a
forklike rope attachment that enters in between the big toe and
the rest of the toes, so that the rear and the back of the foot
require no other attachments.

The costumes described above are for everyday wear. The
[511] Miao in this area are comparatively well-to-do. An average
family is able to add a suit or two of new clothes for each
member every year, and so even their ordinary clothes are clean
and in good repair. Dirty and disorderly dresses are rarely seen.
On festive occasions the men wear new clothes and the women,
specially made embroidered clothes in brilliant designs. The
[294] work on the embroideries begins during a girl's teen-age and
continues for several years before it is completed. Ordinarily
301 the women do not use much jewelry. They do not wear earrings,
neither do they have holes in the ears. They do wear one or

Miao AE5

pens made of bamboo. Mèo women excel in raising these pigs, which are of a special variety. They know how to dose the maize and leave it whole or break it up into particles of varying size according as it is to be used to feed a male shut in its narrow pen, a female with a litter, a pregnant female, or the young pigs which come and go freely in the house like the chickens. A few Mèo of Thanh Hoá -- the wealthiest ones -- also have a horse to ride to market, and buffalo. But the latter wander about over the mountains and are hardly ever slaughtered except for funerals. Mi 231

Like the Man, the Mèo of the province cultivate only *rẫy*, and change their site every two, three or four years. On the hills and even slopes they sow rice broadcast in the third and fourth months and harvest it in the ninth and tenth months. I have seen some with superb, well-filled husks and enormous grains (3). Elsewhere, in /235/ the basins, they alternate maize which is sowed in holes and grows and ripens from the second to the eighth month (1) with opium which is sowed broadcast in the eighth month. Besides maize and rice which form the basis of their food supply, the Mèo grow a few batatas, some cassava and some sugar cane. Mi 241

The women busy themselves with hemp, with which they weave nearly all the cloth the family needs. From this material dyed blue or left white, they make their peculiar and rather funny clothing, the upper part of which is like that of a sailor and the lower part like that of a dancer -- a little jacket with a sailor collar and narrow sleeves, and a skirt which comes down only to the knee but which has so many pleats that it becomes very heavy. The women also wear long leggings and high turbans, and on holidays the collars and skirts of their garments are brightened with white on blue designs and with a childish mass of tricolored materials. Mi 287 291

Hospitable people, the Mèo of Thanh Hoá have remained timid 000

(3) The Mèo grow chiefly common rice, and little of the glutinous kind, in contrast to the Thai. On the other hand, the latter do not sow their mountain rice broadcast, but place it in holes.

(1) In the Thai *rẫy* of the same region, situated at a lower altitude, maize is harvested in the sixth month.

[152 cont.]

538 lot is otherwise so hard. Below are given two extracts from "Méo" songs, borrowed from the work of P. Marabail (op. cit., pp. 296 and 298):

539 1. Love song:

782 The Young Man. – One is born only once. As the bee and the butterfly go far off in search of flowers, so human creatures are obliged to make long journeys to seek out those beings with whom they should unite. In like fashion we two are of different villages and yet we are about to wed. It is Heaven that has so willed it, He who is just and is never mistaken.

The Young Woman. – No, we are like the reed and the plum tree, which are separated by long distances. Don't make fun of it in that way. But since you tell me of the example of the bees, we have only to follow it. Wait for me then this evening at nightfall and I shall take care not to miss the rendezvous.

2. Prayer:

539 782 May we have an abundant harvest of maize! May the wind blow with moderation and the rain fall with regularity! Then more than a hundred plants will give rich harvests. Thus the mandarins will have a tranquil people to rule. Oh, that these desires may be completely realized! Let us beat the drum to celebrate autumn.

291 The costume of the men scarcely varies from one tribe to another (see photo 204, Plate 38, in which representatives of various "Méo" tribes of Upper Tonkin appear). It consists of a jacket which buttons [153] usually in front of the right shoulder as well as on the side, and goes down just below the hips, a long pantaloon falling to the feet and held up by a belt, a turban of variable size, wrapped in a haphazard fashion.

[177] Among those tribes which are in direct contact with the Chinese, the masculine costume approaches that of the Chinese, the jacket buttons in front by means of a variable number of braided loops and buttons and the turban is often replaced by a small skullcap.

The "Méo" usually go about barefooted. Some wear sandals with soles of rattan or bamboo fiber, or even the Chinese heelless

[153 cont.]

291 slipper with wide linen leg. In winter the well-to-do "Méo" wear a padded jacket and a sort of padded loincloth.

[302] The "Méo" shave the hair about their heads for a width of from three or four centimeters; the remaining hair, braided or not, is confined in a turban. Besides, it is not rare to meet a bare-headed "Méo."

[301] Many "Méo" men wear jewelry: rings, bracelets, or necklaces of silver, copper, or sometimes of iron.

[765] Mourning is indicated by the wearing of a white turban. (Photos 198 and 199, Plate 42.)

The costume of the "Méo" women shows rather remarkable peculiarities in the various tribes. They even exceed, among the "Peu-Méo," the costume of the "Man-t[illegible]-pan" in magnificence of embroidery and liveliness of colors.

Except among the "Méo-moung-cha," the cut of the feminine garments is almost uniform, as much for the working clothes as for the ceremonial costumes.

The "Peu-méo" women, whom the French commonly call "Méotes with the sailor collar" wear a working costume made up of the following pieces (photo 103, Plate 39).

A white bodice, full, and reaching down to the waist, where it is held in with the skirt by a wide belt. This bodice is folded over very low in front, leaving a considerable portion of the breast visible and giving the entire garment the appearance of a very low cut sailor's collar. This collar, as well as the lower part of the sleeves, is bordered with a band of colored material, of variable width (blue or red).

[491] A white skirt, reaching down to just above the calf, and held in at the waist by the belt referred to above. This skirt, which is very wide, is of the "plissé-soleil" type. While walking, during which the "Méo" women swing their hips very markedly, the pleats of the skirt gather now on the right, now on the left, following the movements of legs and torso.

[154] An apron, in blue linen, simply fastened about the waist by a cord. A rather voluminous turban of blue linen, but with an outside turn often made up of a band of material in white and blue squares.

[154 cont.]

292 The holiday turban of the "Peu-méo" women is a veritable monument, which is prepared ahead of time and is placed all at once on top of the ordinary turban. The upper part is formed of a sort of skullcap and of a wide circular red band bearing superb embroidered rosettes. Attached to this band are a dozen pieces of rectangular material, regularly spaced around the headdress, bearing the finest embroideries of the entire costume and ending in seven or eight small strings, on which [155] colored beads and pieces of glass are threaded. The costume is completed by the big white leggings, of linen wrappings, which we mentioned above. (See also photos 105, Plate 39; 424, Plate 37.)

291 The working costume of the "Hoa-Méo" women is practically like that of the "Peu-Méo," except that the bodice does not have the "sailor-collar" shape. (The holiday costume of the "Hoa-Méo" is shown on photo 37, Plate 36.) The jacket is buttoned on the right side. The collar and the front edge of the jacket are decorated with multicolored embroideries. The sleeves, which are long, bear from the neck to the wrist several circular bands of very lively colors (red, white, blue, green), separated by other very finely embroidered bands.

The skirt is of the "plissé-soleil" model and white to just below the hips. The designs which decorate the bottom are made by the marking process already described. The turban is rather voluminous, of white linen. It does not carry on top of it the enormous "Peu-Méo" headdress, the large earrings, characteristic of the "Hoa-Méo," preventing the addition of such a headdress. The fat, wrapped legging of white linen is often worn by the "Hoa-Méo" women (photo 419, Plate 39), as well as by all the women of the various tribes of the group. [301]

The costume of the "Moung-cha-méo" women is very different from the costumes already described. (See photo 52, Plate 14.)

The dark-blue bodice, very simple and very full, rather low-cut at the collar, reaches down just below the belt and is buttoned in front by means of two or three braided loops and buttons. The sleeves are formed of three wide circular bands, two in dark-blue material, the central band of light blue. The bottom of the sleeves is formed of a light-blue cuff decorated with little lines of white embroidery.

[155 cont.]

291 [531] Opposite the shoulder, the top of the sleeve has first a circular red band, three or four centimeters in width, followed by a wider green band, decorated with embroidery (varied rosettes and white lines).

The border of the jacket is furnished with narrow embroidered bands.

The skirt is long. It goes down to the ankles. The central section, at the height of the thighs, bears several horizontal bands (blues, reds, whites, and yellows) likewise decorated with embroidery. The apron, of dark blue, covers the front of the skirt.

The belt is very simple, often of red or green color, merely knotted about the waist, with two little ends which cross over and hang down in front.

[302] The headdress of the "Moung-Cha-Méo" women has no turban. The hair is rolled in back of the head in a little chignon fastened by a wooden comb.

301 [156] The "Méo" women wear about the same jewelry as the women of the other groups. Some of their jewelry is very characteristic, however. Thus, the "Peu-Méo" women, in addition to the rings and necklaces of the usual model, wear earrings of a special shape: A silver ring, hung from the lobe of the ear by a hook, holds five or six fine silver chains hanging down to the shoulder, each one carrying small silver plaques on which ornamental embossed designs are represented.

[304] The earrings of the "Hoa-Méo" are yet more characteristic (photos 346, and 37, Plate 36). They are formed of two long silver branches in the shape of interrogation points. One end is fastened in the turban at the back of the head. The other end, furnished with a terminal button, passes through the earlobe (photo 346) or is attached to the lobe by means of a hook or a ring (photo 37). Sometimes the "Hoa-Méo" women wear earrings which hang down on the breast, which must be a veritable torment for the lobes, pulled about by so heavy a weight (photo 107, Plate 39).

291 In the description of the costumes, we have spoken only of the working turbans and those used at great ceremonies. There still are turbans intermediate between these two categories, of which

[156 cont.]

291 photographs 105, Plate 39; 156 and 157, Plate 40; 424, Plate 37, show various specimens: blue turbans, turbans of mixed blue and white, blue turbans on top of which larger white turbans are bound, turbans of black-and-white squares, horned turbans, and so on. There is no really fixed style of turban and some latitude is allowed to the "Méo" women in the arrangement of their headdresses, except in the matter of the turbans for great ceremonies. Sometimes the 302 "Méo" women go about bareheaded, the hair rolled in a great pile on top of the head (photo 103, Plate 39, woman at left), or merely brought to the back of the head and fastened in a chignon. The hair is shaved for a width of three or four centimeters about the head, in the place where the turban rests.

291 Many of the "Méo" men and women wear a big hat of woven rattan fiber in the shape of a truncated cone (photo 107, Plate 39; photo 198, Plate 42) of a model analogous to that of the "Man," but somewhat cruder and without the small spherical skullcap of the latter.

342 The "Méo" dwellings are generally rectangular in shape. The walls are rarely of masonry (homes of the wealthy); most often they are of pisé or mud or even simply of rough planks.

[339] The pisé is made in two ways: The moistened and kneaded earth is shaped, [157] by means of a mold, into parallelepipeds which are dried in the sun and are then placed one upon the other, for two or three rows of thickness, in such a way as to form the wall. In the second system, two large planks are so placed that the distance between them corresponds to the thickness which one wishes to give to the wall. Between these planks is packed slightly moistened earth, which is rammed down with large round logs. Then the planks are moved as the wall becomes higher, and are held in place by means of movable transverse members driven into the wall. The framework, formed of roughly squared logs, supports a roof of two sections, generally of straw and rarely of tiles. The roof extends some distance beyond the walls, in such a way as better to protect the latter from the rain.

342
353 The interior of the cabin is divided into several compartments: In the center, the hall of honor, where strangers are received and

158: Diguet--128 G-3 (ca 1895) 1908 AM1 Indochina

M140 AE5

/page 128/

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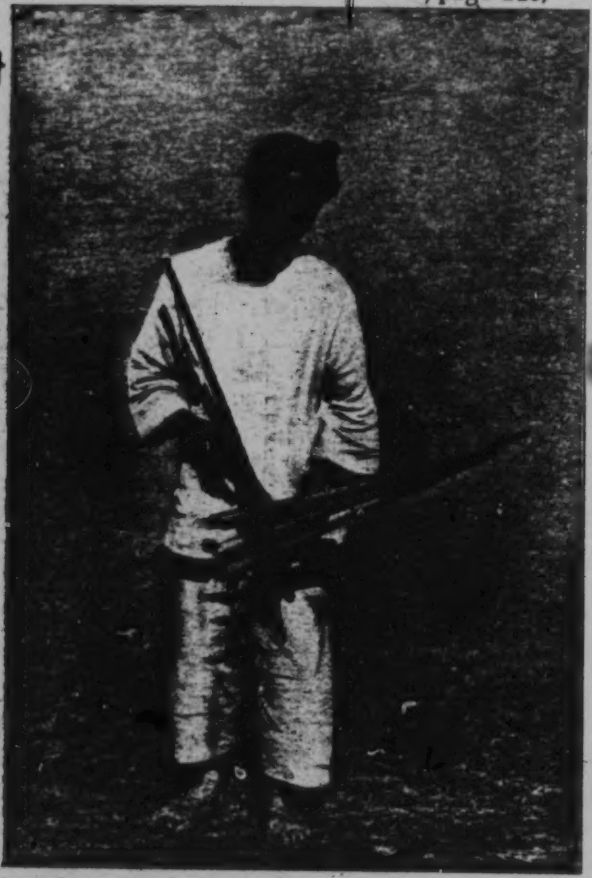

Meo flutist

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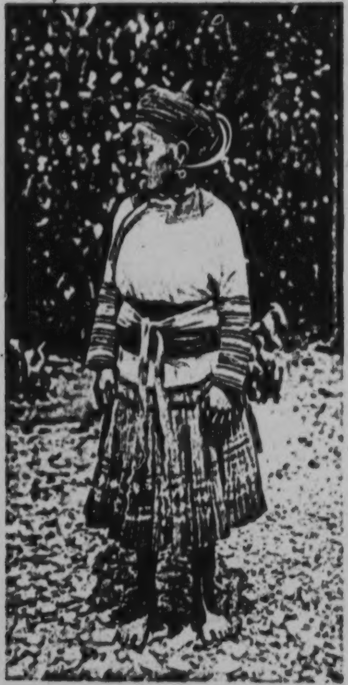
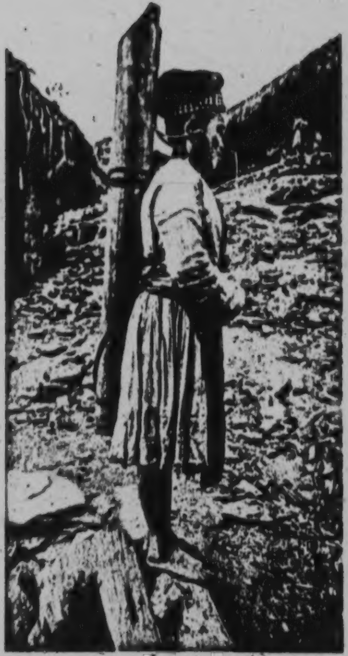


37. "Hoa-Méo" Unmarried Woman.



346. "Hoa-Méo" Unmarried Woman Carrying Water in two Bamboo Tubes Fastened Together.

155: Abadie--237 G-5 (no date) 1924 AM1 Indochina

Miao AE5

155: Abadie-239 G-5 (no date) 1924 AM1 Indochina

Miao AE5

[160]

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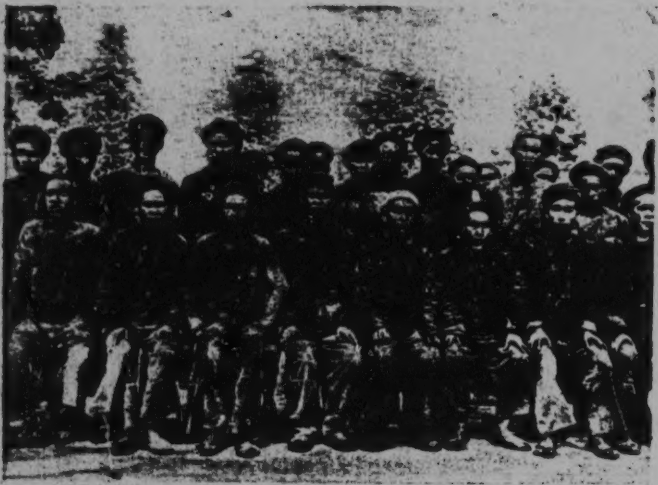

204. Group of "Méo" Notables. "Siao-phay" (Village Chiefs of Region of Pha-Long).

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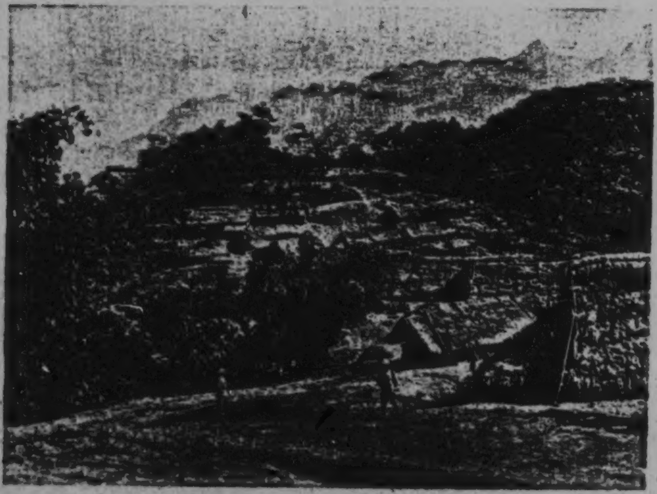

445. "Méo" Village (Region of Pha-Long).

155: Abadie--240 G-5 (no date) 1924 AM1 Indochina

Miao AE5

Pl. 2

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[231]
[854]
[482]

[162]

103. "Peu-Méo" Women.

105. "Peu-Méo" Women.

[443]

[285]
[415]

107. "Méo" Market.

419. "Hoa-Méo" Woman.

(Pakha)

Section 4

Costume

291 301 The men have their heads shaved around the periphery, and wrap around a white or blue turban. The rest of the hair is left long and rolled into a chignon on top of the head. When traveling, they wear the large hat customary in the high regions. Most of them have a broad silver necklace around the neck, open on the chest, with the two extremities flattened out into small plates bearing the imprint of several characters. They are joined together by a small chain on which a tooth-brush is sometimes hung. Men's clothing consists of a white or blue jacket, depending upon the ethnic type, ending at the belt and buttoning on the right side of the chest, and of trousers of the same cloth with a very wide and low seat, and with short legs reaching down just below the knee. What distinguishes it from the zouave style of trousers, is that it is not tied in around the leg. The Meo generally wear leggings. The Meo gun almost is part of the costume. Moreover it is like that of the Man in all respects,

291 /135/ In giving a description of women's clothing, it is necessary to distinguish among the different varieties. The White Meo woman (Mong Tlao in the Meo tongue) wears a skirt of coarse white material, pleated finely all around the waist like a dancer's tutu, and short enough to show the knees a bit. Her trunk is clothed in a blue bodice ending at the waist, folded across the bosom, and open to a low enough point to show the beginnings of the breasts. The characteristic of this jacket is the sailor collar which is it's pretty accessory. This is white on a blue background, or blue on a white background. Rich costumes have three collars in different colors, worn one above the other. The sleeves are edged with a cuff of the color of the collar. A blue apron hanging below the skirt, a belt wrapped several times around the waist, and leggings, so big that they swell out the lower part of the leg, complete this garb.

302 Hair is shaved in front and knotted into a chignon on the top of the head. This is crowned with an enormous turban put on and taken off like a hat. It is made of several meters of black and white striped material, and is wound around so many times that it weighs as much as two kilograms.

301 Besides bracelets and rings of silver, the Meo women wear for jewelry a wide unbroken necklace and earrings in shape of a letter "S," which fall down on the front of the bosom.

291 The second type known in Tonkin is that of the Embroidered Meo, who are sometimes called Hoa Meo. They are subdivided into two groups, Red Meo (in the Meo tongue, Mong Len), and "Meo of the comb" (in the Meo tongue, Mong Soa). The costume of Embroidered Meo women consists of a short skirt embroidered in five colors, a jacket open on the bosom in the style described above but trimmed with embroidered borders and armbands, and without the sailor collar, a blue apron, and enormous leggings, which make the leg look like an elephant's foot.

The turban is rather characteristic. It is formed of a long string wound around the head, together with the hair hanging down, which is bound together and carefully gathered up on the head. The jewelry is similar to that of the White Meo women.

/136/ The third variety of the Meo ethnic group is the Black Meo (in the Meo tongue, Mong Du). Among them the women's costume consists of a skirt as pleated and short as that of the White Meo, but of black material, a dark blue jacket with a border of an insipid light blue and provided with double sleeves ending in light blue cuffs edged with white piping. This bodice comes to a point at the throat and reveals the upper part of the breast-covering which has horizontal embroidered stripes. It is held in at the waist by a light colored belt whose fringed ends fall down in back. A deep blue turban is knotted around the head rather irregularly. The leggings are not wrapped around the lower part of the leg. It is a kind of cylindrical gaiter of blue material which is put on like a stocking and is fastened by garters whose fringed ends are left hanging.

301 A wide necklace and the usual jewelry adorn this curious costume.

Section 5

Social Organization--The Family and the Tribe

593 The family is firmly established among the Meo. As among all the neighboring races, the authority of the father of the family is absolute within the home, and the wife is the first servant of her husband. She takes an active part in work in the fields, cares for her children, cooks for her household and for the animals, and still finds time to make all the articles of clothing for the entire household.

855 Children are brought up austerely. From their earliest years
857 they have to look out for the herds, then they are initiated into the

158: Diguet--136 G-3 (ca 1895) 1908 AM1 Indochina
MIAO AES
/Between pages 136 and 137/

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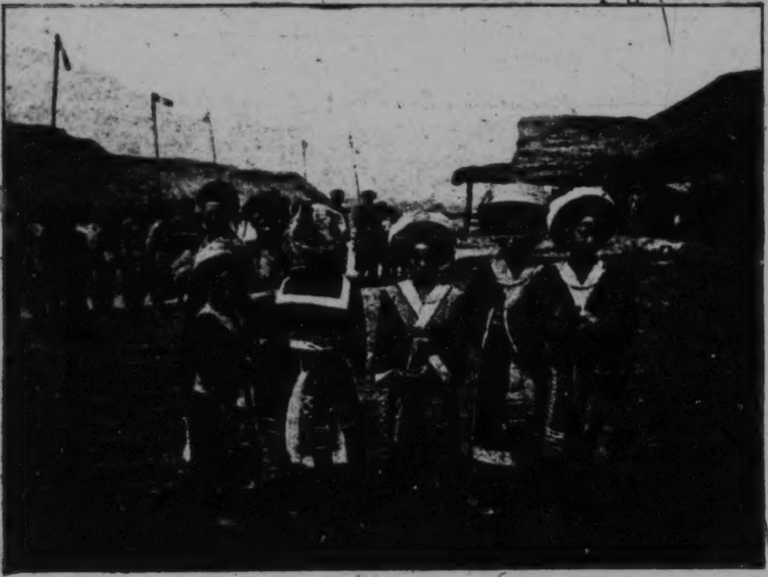

White Meo women

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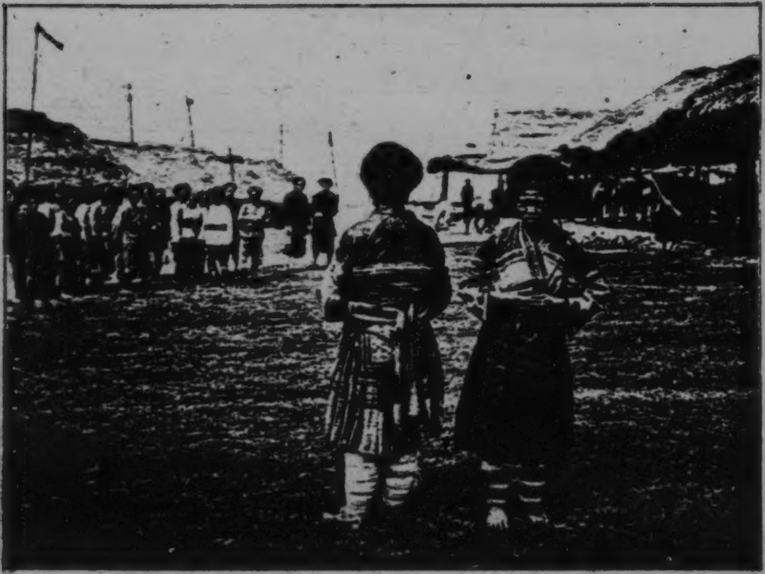
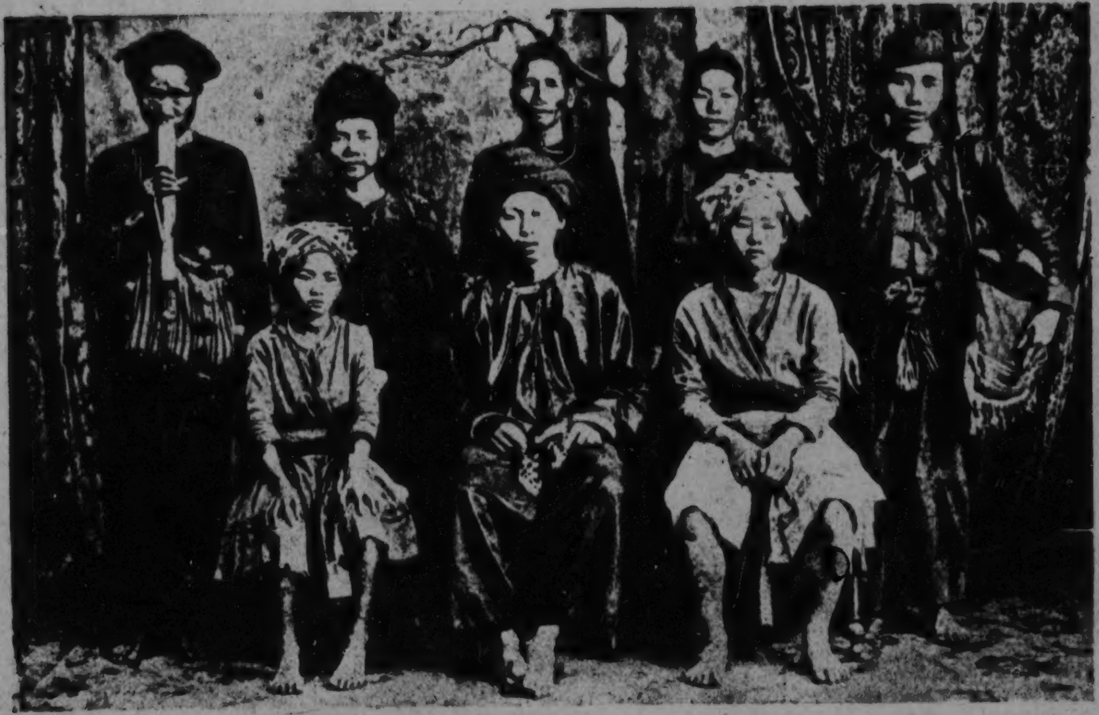


Embroidered Meo women



MEAO MEN AND WOMEN. PAYAP CIRCLE.

(Siam I, p. 137)

23: Graham G-3 (ca. 1900-1920)1924 AO1 Thailand

Miao AE5

Akha AO4
Miao AE5

/55 cont./

A 551 [553] In addition to the name which every person receives at the time of admission into the family community, every man is given a second name by his father-in-law after the birth of his first child. Telford (3) /see footnote 3 above/ writes: "He is given part of the father's name."

Among the Akha, too, a definite distinction is made between names for boys and for girls, but unlike the situation among the Meau they do not have any special meaning and are merely names:

Boys' names are: tšǫ̆pắ, tšǒníum, tšǫ̆nkǭ́.

Girls' names are: minyu, tšopyǭ́, mĭnā́.

/56/

c) Children

M 855 [842] The villages of the Meau and even more those of the Akha are teeming with children, which is not surprising in view of the fertility of these peoples. True, the hygienic conditions, especially in the villages of the Meau, are as unfavorable as can be imagined (cf. the chapter, "Medicine"), in striking contrast to the impression given by the well-fed, contented children.

As soon as the little ones begin to crawl and to walk and thus come in contact with soil, dust, and soot, they are permanently covered with a thick crust of dirt, so that their true skin color is no longer recognizable. Their little noses run, their hair is unkempt and dirty, the remains of food stick to their little fingers -- but all this does not prompt the mother to wash the child. Meau children are usually clothed only in faded rags which once were part of the clothing of adults (Ill. 67 and 68).[1] Even the articles of clothing made especially for the child, however, are soon entirely in a state of neglect due to the liveliness of the children and the complete lack of repair and scarcely fulfill the purpose of covering the body. Only a festive day provides an occasion for every child to have new clothing, to be washed, and to be combed, but this only happens

M [515] [291]

M [291] [527]

[1] [see cat. 116, p511- ANALYST]

39: Bernatzik--179 E-5 (1936-1937) 1947 A01 Thailand

Akha AO4
Miao AE5

/129 cont./

M but apart from the basic tones many of these clothes have various
531 shades embroidered by hand or drawn with wax. Thus there are
[291] festive turbans with blue and white checks, women's skirts with
white flowers on a blue background among the 'flowery Meau,'
and the large sailors' collars with white stripes on a blue background, ornamented or embroidered in many colors."

Most of the ornamentation is limited to fabrics used for
clothing. In addition, the altars for the god of heaven, the
M ancestors, and spirits are decorated with bamboo paper into
[778] which simple ornaments are cut with special punches (see the
[782] chapter, "Religion and Magic"). Bowls, implements, and huts,
[413] however, are never decorated. /Fig. 14 appears here./

Thus I can unequivocally refute the assertion of
M Dhuraratsadorn who reports that the Meau know neither painting
[532] nor drawing. I found equally erroneous his assertion that individ-
[114] ual Meau are masters of the art of carving and especially wood
sculpture.

A The situation is similar among the Akha. They, to be
532 sure, know no painting and, aside from simple designs on cloth-
[531] ing (see Colored Pl. I)[1] and silver ornaments, only a little drawing. Nevertheless they do engage in plastic art in the form of
wood carving, though not universally. The wooden sculptures at
the arched gates of the village entrance (Ill. 45 and 48)[2] are
quite crudely done and show neither details nor trueness to
A nature. They are carved of soft wood and principally represent
[831] human figures in the act of copulation or individual figures
whose sexual characteristics are greatly emphasized (concerning
their significance, see the chapter, "Religion and Magic").
A The ornamentation of the Akha that is put on gate arches and
531 clothing is also primitive and predominantly shows the triangular
[276] pattern. The tobacco pipes, especially those of the girls, are
often ornamented with simple incised decorations (Fig. 14)
(also see the chapter, "Food and Stimulants," the section
"Stimulants," as well as the drawings there, Fig. 302 and Fig. 303).

[1] [See cat 116, p 120 - ANALYST]

[2] [" " ", p 297 AND p 333 - ANALYST]

39: Bernatzik--240 E-5 (1936-1937) 1947 AO1 Thailand 7

MiaoAE5

/Between 176 and 177/

Color Plate II

Clothing of the Meau

(Description, Vol. II, pp.432-436). About 1/15 nat. size.

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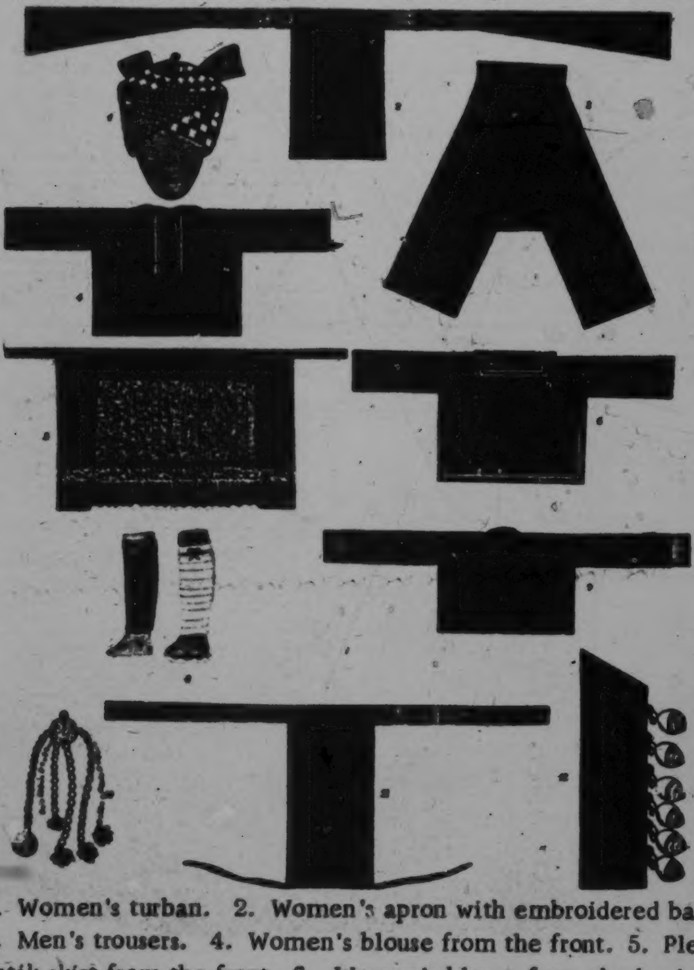

[301]
[854]

1. Women's turban. 2. Women's apron with embroidered bands. 3. Men's trousers. 4. Women's blouse from the front. 5. Pleated batik skirt from the front. 6. Women's blouse from the back. 7. Everyday leggings for women. 8. Wrap-around leggings for women's festive attire. 9. Men's jacket from the front. 10. Turban tassel for women. 11. Child-carrier with embroidered bands. 12. Side decoration of the men's jacket, with silver bells.

39: Bernatzik--311 E-5 (1936-1937) 1947 AO1 Thailand

Miao AE5

/230 cont. /

364 Most authors who had an opportunity to visit the Meau in their villages stress this lack of hygiene. Lajonquière (1), for instance, also describes the condition of the area between the dwellings and the stables: "The ground has become bottomless from the treading of the domestic animals. Filth accumulates and mixes with the earth, sometimes to a depth of 80 centimeters or a meter. In order to enter the house of the Meau chief in the region of Pakha.... one of the wealthiest in the area, one had to cross a sea of filth seven to eight meters wide completely surrounding it. There were not only feces of the animals, but waste water from the kitchen and refuse of all kinds were thrown even directly in front of the door. The tree trunks in the midst of it did not permit one to cross this seat of infection without [264] danger of slipping." The same author (2) also emphasizes the nauseating dirt which clings to all the eating utensils and kitchen implements. Abadie (3) in similar words confirms the conditions in the villages described by Lajonquière.

Savina (4), too, discusses these conditions: "All their lives [609] [356] [291] [757] [164] they drink fresh water and breathe clean air. Whenever a stranger comes, the house is swept clean. All the children go naked. When they become ill, they are smeared with mud. The lack of hygiene takes its toll in many sicknesses: rheumatism, bronchitis, fever, abcesses, mange, and herpes."

1. II, 306.

2. Page 304.

3. Page 157.

4. II, p. 205.

39: Bernatzik--367 E-5 (1936-1937) 1947 AO1 Thailand

/Between pp. 266 and 267./

Miao AE5

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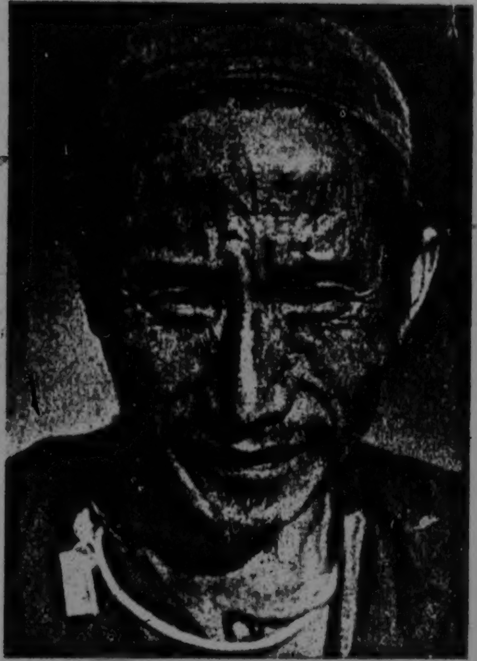
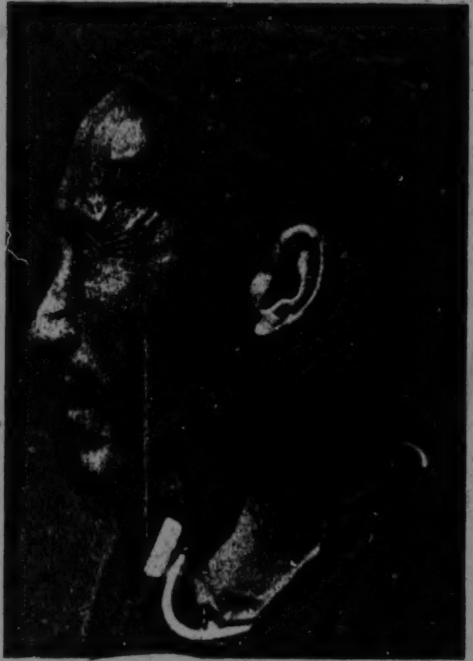


Ill. 55. Meau shaman of Delicate Sinoid type about 52 years old.



Ill. 56. Side view of the man in Ill. 55.

[144]

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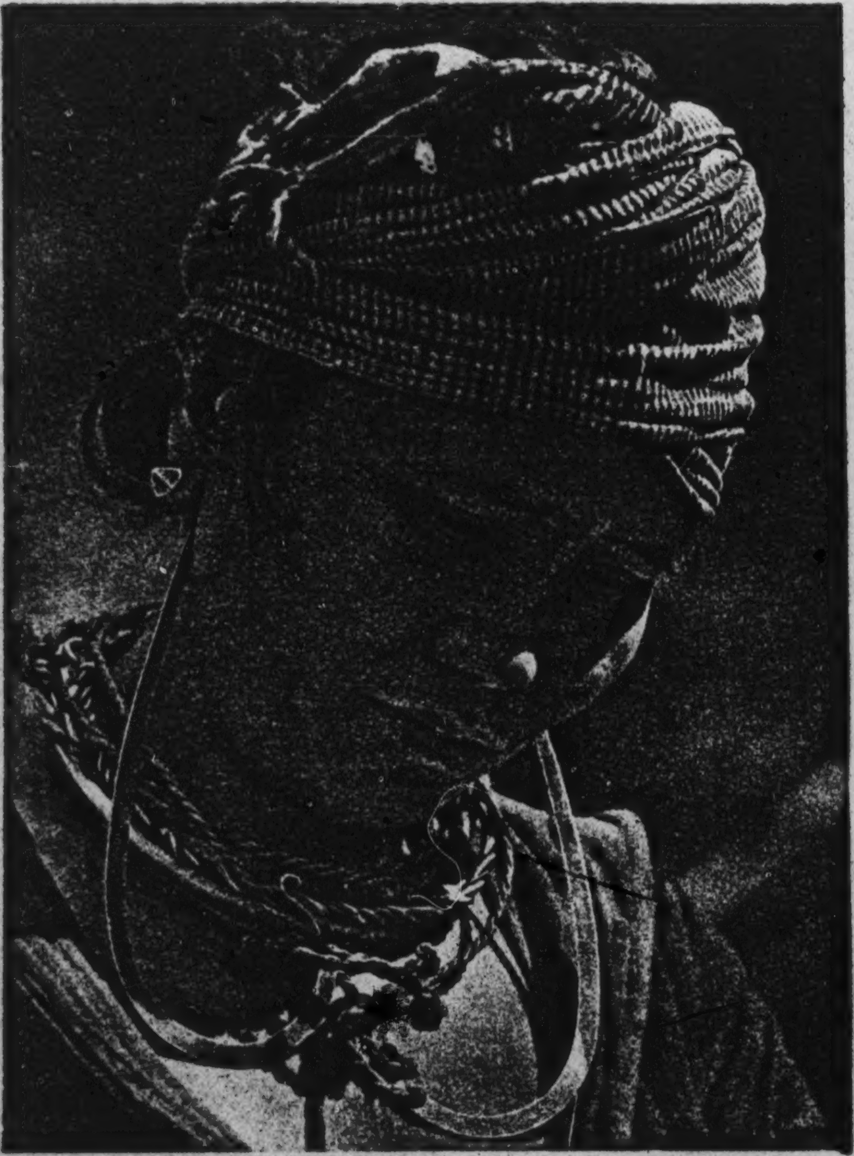

Ill. 57. Chief wife of the chief of Nam Fa, about 35 years old, with heavy, solid ear-pendants of silver.

Akha AO4
Miao AE5

/317 cont./

A For preparing the food, many kinds of carved wooden
415 vessels and troughs of wood (Fig. 205) or bamboo (Fig. 206) are
used. /Figs. 201-208 appear here./ /318/ Gourd dippers and
bowls, wooden ladles, knives, rice baskets and other baskets,
bamboo containers, and so on are not lacking anywhere.

A The bamboo containers for fetching water (Fig. 207) are
[312] closed at the top and the bottom; the water is poured by means
of a gourd dipper (Fig. 208) into a hole cut into the upper
edge. In this way the water remains clean and cannot easily
A be spilled when carried. Many typical household and kitchen
[171] utensils are almost exactly like those of the Meau.

A I did not see carrying frames among the Akha; they are
482 replaced by carrying baskets with a shoulder board and fore-
head band (Fig. 374; see the chapter, "Handicrafts").

A For lighting the house, iron lamps with oil as fuel, and
354 also pine chips, are used. The household equipment is espe-
[372] cially rich in artistically plaited articles, such as are described
285 in the chapter, "Handicrafts."

A As was pointed out, the dwellings and granaries of the
Akha give the impression of being clean and well tended.
356 The floor of the dwelling and the platform are swept twice a
[412] day with the grass brooms that are also common among the
171 Meau (Fig. 175), with which one simply sends the sweepings
[231] under the house through the seams and cracks. The food re-
mains, too, are thus conveyed directly to the pigs and chickens.

/319/

Chapter 15

Clothing and Ornaments

M
294 The Meau women are very skilled in sewing and embroidery
and, with much taste for color combinations, make the attrac-
M tive and also practical clothing for men, women, and children.
291 The clothing of the Meau is absolutely uniform in cut and differs
[248] only in the diversity of the embroidery and appliquéd designs.
596 Every family plants the required hemp and cotton and weaves
286 its own cloth. The strips of fabric which are made into clothing
294]

291 /319 cont./
are about 37 centimeters wide, corresponding to the width of
[286] the weaving board. They are colored dark blue in the dye-
[294] trough found in every house (see the chapter, "Handicrafts").
The homemade, sturdy, and resistant material is often re-
[386] placed, especially for the making of holiday attire, by dark-
[292] blue cotton cretonne, which is purchased from the Chinese
[439] traders, but does not have for long the durability of the home-
produced hemp cloth. The sewing equipment, such as thread,
[294] needles, embroidery silk, red and other colored cretonne, al-
ways comes from the Chinese trader. In addition to the work
[292] clothes, which are worn for years, every prosperous Meau has
[556] a holiday outfit, which, however, differs from this only in
the elaborateness of the embroidery among the women and in
[531] the number of silver buttons among the men, as well as some-
times in the material. The clothing of children is exactly like
that of the adults.

291 The women's clothing of the Meau (Ills. 60 and 61, as well
531 as 69 and 70, and furthermore Colored Plate II)[1] consists of the blouse, skirt, apron, turban, and leggings. The blouse is made of dark-blue material (Colored Plate II, Nos. 4 and 6), has long narrow sleeves, and is open in front. The two parts are pulled over one another in front and are tied at the waist. The low neck, which permits the beginning of the breasts to be seen, is trimmed with strips of material of various colors. Similar strips of material border the back part of the blouse, which hangs down loosely. A slit separates it /320/ from the front part. The most striking feature of the blouse is the typical sailor collar (Ill. 66),[2] which has the shape of a rectangle. In the case of children and older women this collar is usually plain dark blue, like the blouse itself. Young girls and women, on the other hand, wear it with so many small cloth patches sewed on it that nothing is to be seen of the dark-blue background color (Colored Plate III, Nos. 1 and 3, also Colored Plate IV, No. 3).[3] Thus, on collar 1 of Colored Plate III red cretonne strips are sewed on, and these are embroidered with a central line of lilac silk. On the dark-blue stripe of uniform width thus produced, small white triangles are sewed. Collar pattern 1 of Colored Plate III is

[1] [See cat 116, PP 448, 449, 512, 240 - ANALYST]
[2] [" " " P 472 - "]
[3] [" " " PP 437, 563 - "]

/320 cont./

291 531 especially artistic. On the dark-blue background there are yellow squares, and in them red squares set on the points are sewed. Similarly, all the other red parts of the pattern, as well as the narrow, white and colored stripes, are strips of material sewed on. Pattern 3 of Colored Plate IV is also produced in the same manner; only it should also be mentioned here that four lines in white silk, crossing one another, are embroidered on the black squares of cloth that are sewed on. [868] [294] This embroidery in stripes is extremely laborious work. As soon as the young girl has learned it from her mother, she starts on the embroidery of her future festive attire and often works on it for many years during all her free time. It must also be pointed out that the sailor collar is often worn reversed so that the beautiful embroidery is not visible. I noticed this among almost all the women of the Black Meau and trace it back to their thriftiness, which perhaps prompts them to protect the beautiful embroidery from the sun and rain.

184 291 531 The pleated skirt reaching only to the knees is very becoming to the women. It consists of a strip of material six meters long, which is closely pleated and, by means of a binding holding the pleats together, to which narrow bands are fastened, is tied open in front around the middle. The skirt of the Black or Flowery Meau has three different longitudinal stripes (Ills. 58 and 61).[1] The upper one is plain blue, and the lower one is likewise dark blue, but with a strip of colorful cross-stitch embroidery sewed on (Colored Plate II, No. 5); the middle stripe is batik work (chapter, "Art," Figs. 8-13). The colorful strip of embroidery sewed on the rear edge of the skirt (Colored Plate III, Nos. 4 and 6) is provided, according to the taste of the wearer, with the most varied /321/ [294] cross-stitch patterns. One sees young girls embroidering on it whenever they have a minute of time (Ill. 87).[2]

[1] [See cat 116, pp 447 + 449 - ANALYST]

[2] [" " " p 620 - "]

/321 cont./

291 184 [101] The skirt of the "White" Meau shows the same form, but is completely white. They also sometimes wear blouses made of white undyed material, which is probably why they are called "White Meau."

291 531 The third piece of clothing of the women, the dark-blue apron, is usually about 20 centimeters longer than the skirt or even reaches down to the ankles. It has the width of a woven strip and in addition is provided with richly embroidered bands. Each apron band consists of a part with colorful patches of cloth sewed on and a broad sash of red cretonne, which is wound twice around the waist and tied in the back (Ill. 58). Every apron-band pattern (Colored Plate III, No. 2, and Colored Plate IV, Nos. 1, 2, 4, 5, and 6) has a different name. For instance, the pattern in Colored Plate IV, No. 2 is called the "firefly," and No. 6 of Colored Plate IV is called the "snail pattern." Here the spirals are embroidered in yellow, blue, and green silk in small chain-stitches on red material. The first and third parts of the apron band in Colored Plate III, No. 2, consist of a blue background-material on which little white patches are sewed. On these in turn red and green triangles are embroidered in silk. The middle part is made in the same way, except that here a red background-material is used. This mixed technique of appliqué work and silk embroidery is also used in other apron-band patterns. The workday aprons usually have only plain blue or red bands.

854 482 The child-carriers customary among the Meau exhibit the same form and execution (Colored Plate II, No. 11). Their use is apparent from Ill. 66.

291 531 [556] [292] The turban of the women (Colored Plate II, No. 1, and Ills. 60 and 61) consists of two to six pieces of cloth, depending on the wealth and vanity of the wearer and whether or not it is a matter of festive attire. In any case, the most important piece of the turban is a dark-blue strip of cloth about three meters long, the ends of which are provided with cross-stitch embroidery (Colored Plate III, No. 5). It is wound around the head in such a way that the embroidered ends project to the left and right (Colored Plate II, No. 1). Over this first piece

Miao AE5

/321 cont./

291 531 is wound a black and white checked turban-cloth, usually purchased. Then comes a similar, /322/ but usually larger-checked cloth, and then a fourth, which resembles the second one, and, finally, a black and white, small-checked band about 80 centimeters long is put crosswise over this whole structure of cloth and pinned fast. The turban tassel (Colored Plate II, No. 10) is then fastened over the forehead. [301] It consists of a silver coin pierced four times, on which hang little chains of small, white and colored glass beads with red wool tassels at the end (Ill. 60). Instead of the checked crossband, a narrow, embroidered band is often placed over the turban. [184] White and Black Meau wear the same type of turban. One very commonly, however, sees women and girls without a head covering, especially at work.

291 [184] Whereas Savina (1) remarks that the women wear leggings

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1. II, p. 211.

only on trips, among the Meau visited by us the leggings represent a regularly worn and important article of clothing. The workday legging (Colored Plate II, No. 7) consists of a dark-blue strip of cloth 60 centimeters long, which is put around the leg and is tied below the knee and above the ankle. It is not tight on the leg. The leggings of the festive attire 292 (Colored Plate II, No. 8) consist of a white strip of cloth six to seven meters long, which is wound around the leg from the bottom upward in narrow spirals and is tied on top with a narrow black band (Ill. 58). Depending on the length of the strip used, these leggings are sometimes rather bulky. The clothing of the women on festive days thus is distinguished from the everyday clothing only by the richness of the embroidery, the size of the turban, and the wound leggings.

Miao AE5

/322 cont./

291 Moreover, I noticed on many occasions that women on a journey or engaged in heavy work in the fields wear long dark-blue trousers and the apron in front over them, instead of the wide, decorated pleated skirt.

The men's clothing of the Meau (Ill. 79,[1] also Colored Plate II, Nos. 3, 9, 12) consists of the jacket and trousers. The jacket of the men is collarless and closes on the left side (Colored Plate II, No. 9). The fastening attached at the
[301] neck and under the left arm consists of a pewter or silver button and a small loop of red string. The red lacing at the side, /Colored Plate III appears here on an unnumbered page/ /323/
[531] (Colored Plate II, No. 12) to which several handsomely chased silver buttons are attached, serves only for decoration. This ornament is lacking on the workday jacket. The wide, straight sleeves are provided with a more or less wide cuff for the purpose of lengthening them if the need arises. The jacket hangs straight and open, but does not reach the navel, so that a strip of skin as wide as a hand is visible between the jacket and trousers (Ill. 107).[2]

The trousers, likewise dark blue (Colored Plate II, No. 3), fit tightly around the middle of the body and then hang down long to the ankles. The very baggy seat is sewed in separately
[294] (Ill. 81).[3] In part to keep the trousers in place and in part for
[531] decoration, a sash 250 centimeters long and usually made of
[439] purchased red cretonne is wound around the middle of the body and tied at the side, producing a handsome impression.

The men, too, wear the turban. They use the long dark-
[531] blue turban-cloth with embroidered ends that was described as the first cloth of the women's turban (Colored Plate III, No. 5). Only it is worn in a different way, and, to be sure, wrapped around the head more on the side in a twisted fashion (Ill. 77),[4] and not wound high, as is customary among the women. In-
[177] stead of the turban, older men also wear small black Chinese
292 caps (Ills. 55 and 56).[5] On festive days, one also sees turbans made of purchased cretonne or silk.

[1] [see cat 116, p576 - ANALYST]
[2] [" " " , p706 - "]
[3] [" " " , p596 - "]
[4] [" " " , p575 - "]
[5] [see cat 116, p367 - ANALYST]

39: Bernatzik--437 E-5 (1936-1937) 1947 AO1 Thailand
/Between pp. 322 and 323/

Miao AE5

Colored Plate III

Clothing of the Meau

((Description, Vol. II pp. 433-436)

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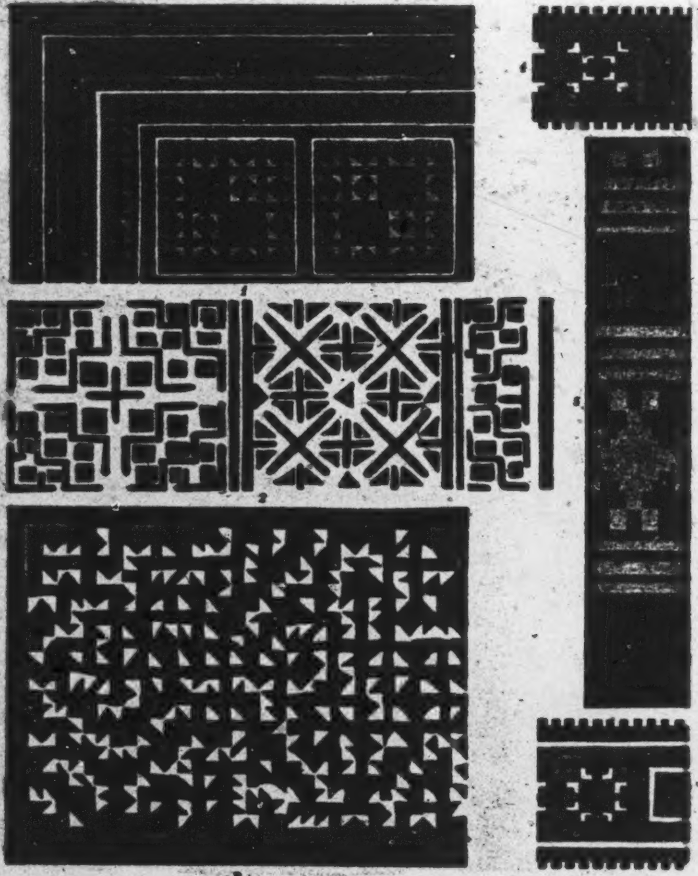

1 and 3. Women's collars with embroidery in appliqué technique (1 = about 1/3 nat. size; 3 = 9/20 nat. size). 2. Apron-band pattern, technique as on the women's collars (11/20 nat. size). 4 and 6. Cross-stitch pattern on the edges of the women's skirt (4 = 1/2 nat. size; 6 = 6/10 nat. size). 5. Cross-stitch pattern of the blue turban-cloth (nat. size).

Miao AE5

/323 cont./

292 Against rain, the men wear coarsely plaited rain hats made of straw.

291 184 The men's clothing of the Meau does not differ from the clothing of the boys. As Lajonquière (1) remarks, men's

1. II, p. 307.

[177] clothing is the same among all the tribes. Only the tribes that live in close contact with the Chinese are said to resemble them more and more in dress.

Another author, Abadie (2), also mentions fur-lined vests

2. Page 153.

such as the cold continental climate of Yunnan probably requires, but not that of Indochina or Thailand. The statements of other authors, such as Lajonquière (3) and Savina (4), show that the

3. II.

4. II, p. 211.

clothing of the Meau otherwise, even in other countries, does not essentially differ from that described here. /324/

I could not find footgear anywhere among the Meau in Thailand. Other authors, too, mention this. It is also stated, [177] however, (1) that some Meau have adopted the Chinese custom

1. Abadie, p. 153.

[824] of wearing sandals with soles made of rattan fibers or bamboo or even Chinese slippers made of canvas. Sandals plaited out of bamboo fibers are also mentioned. One author (2) reports

2. Savina, II, p. 211.

[554] that among the various Meau tribes in Tonkin the clothing of

/324 cont./

291 [184 [554 [531] the women and the size and shape of the collar vary according to age and social position. He further maintains that sometimes, too, the clothing of the men is decorated with embroidery and colorful lacing, like that of the women. /Figs. 209-210 appear here./

302 [304] Tattooing, like body painting, is unknown among the Meau.

The headdress of the girls and women among the Meau is completely uniform. The long straight hair is combed upward in the back and twisted into a knot above the forehead (Ill. 87).[1] Since it is regarded as especially beautiful to have as large a hair knot as possible false hair is often twisted into the knot (Ill. 59).[2] Young girls like to wear a wooden comb stuck [301] [412] in the hair knot (Fig. 209). To comb the hair, women as well as men use combs with an edge and central piece of wood and teeth of finely split little sheets of bamboo.

I could nowhere find among the Meau visited by me the women's custom of shaving the head as Lajonquière (3) describes

3. II, p. 309.

[756] it. A single exception was the female shaman of a village. This woman wore her hair completely shaved under her turban.

[177] /325/ The headdress of the men is uniform everywhere. In Chinese fashion, they wear their heads shaved for a round spot about six centimeters in size at the back of the head (Ill. 80).[3] The remaining hair is long and is either braided into a tight queue, tied up in a knot, or worn loose (Ills. 52 and 54).[4]

301 [171] Compared with the other Chinese mountain tribes, such as the Akha, Lahu, Lisu, etc., the Meau wear few ornaments. Nevertheless, the solid silver rings, which are worn around the neck, arms, fingers, and feet, stand out in rich contrast from the dark-blue fabric of their clothing and the colorful embroideries. Quite generally, open, solid silver hoops are worn around the neck (Figs. 211 and 212), which vary in size, weight, and execution, depending on whether they are intended for children, women, or men. Sometimes several neck hoops

[1] [see cat 116, p 620 - ANALYST]
[2] [" " " p 448 - "]
[3] [" " " p 595 - "]
[4] [see cat 116, pp 365-366' - ANALYST]

39: Bernatzik--447 E-5 (1936-1937) 1947 AO1 Thailand

Miao AE5

/Opposite p. 330./

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Ill. 58. The women's costume of the Meau consists of a large turban, a dark-blue jacket with a sailor collar, a wide pleated skirt, an apron, and wound leggings.

39: Bernatzik--450 E-5 (1936-1937) 1947 AO1 Thailand

Miao AE5

/Opposite p. 331./

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Ill. 62. Family idyl of the Meau. Delousing as a pursuit while affectionately being together.

39: Bernatzik--469 E-5 (1936-1937) 1947 AO1 Thailand

Miao AE5

/Opposite p. 346/

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Ill. 63. Meau father taking care of his two sons.

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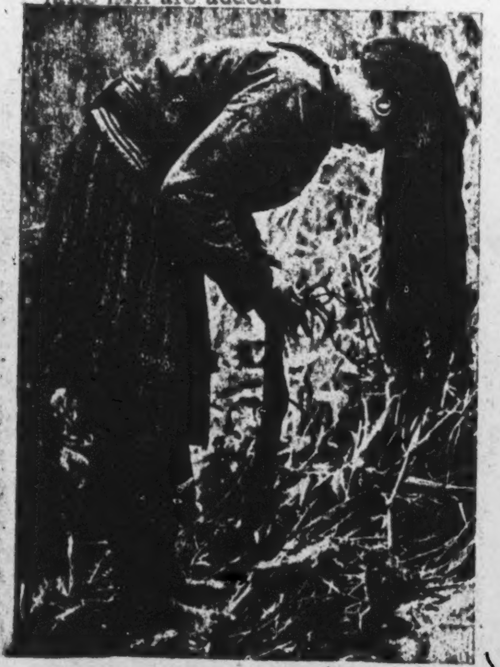
Ill. 59. The heavy hair of the Meau women is twisted and tied into a knot above the forehead. Often strands of false hair are added.



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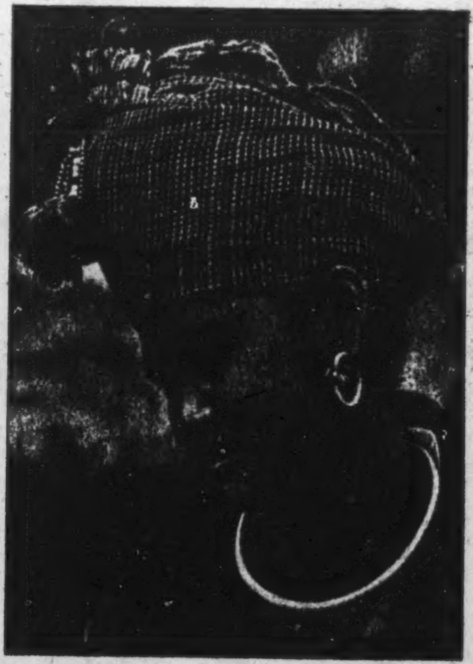
Ill. 60. The enormous turban of the Meau women consists of two to six cloths. Ear and neck ornaments are of solid silver.



39: Bernatzik--448 E-5 (1936-1937)1947 AO1 Thailand

/Between 330 and 331./

Miao AE5

39: Bernatzik--449 E-5 (1936-1937) 1947 AOl Thailand

/Between PP. 330 and 331./

Miao AE5

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Ill. 61. Meau girl ties the turban of a friend. The turban towers up in front because of the covered knot of hair above the forehead.

39: Bernatzik--471 E-5 (1936-1937) 1947 AO1 Thailand

/Between pp. 346 and 347/

Miao AE5

Ill. 65. A favorite game of Meau boys is modeling animal and human figures in clay.

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39: Bernatzik--472 E-5 (1936-1937) 1947 AO1 Thailand

Miao AE5

/Opposite p. 347/

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Ill. 66. Child-carrier of the Meau. The children are tied to their parents' backs by means of special cloths and are not put down even during work.

E-5

39: Bernatzik--511 /(1936-1937) 1947 AO1 Thailand

Miao AE5

/Opposite p. 378/

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Ill. 67. Nine-year-old Meau girl at the drawing test.

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Ill. 68. Meau children make chains out of fragrant blossoms.

Miao AE5

/Between pp. 418 and 419/

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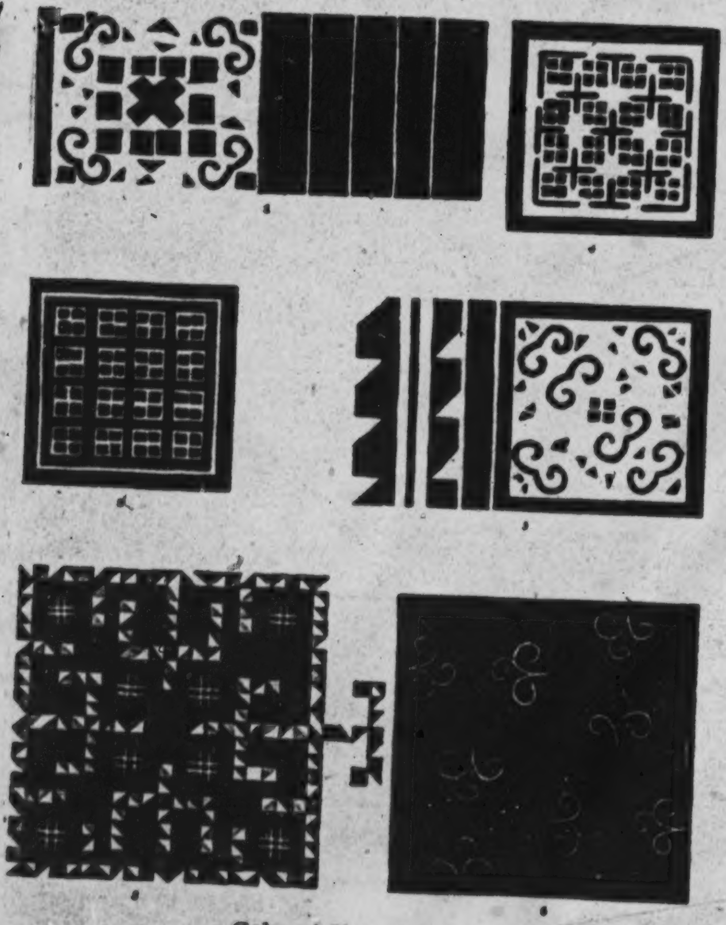

Colored Plate IV.
Clothing of the Meau
(Description, Vol. II, pp. 432-434).

1, 2, 4, 5, 6 = Apron-band patterns (1 = 11/15 nat. size, 2 = 4/5 nat. size, 4 = 5/6 nat. size, 5 = 5/6 nat. size, 6 = 7/8 nat. size). 3. Appliquéd embroidery on the collar of a woman's blouse (8/20 nat. size).

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E-5
39: Bernatzik--512/(1936-1937) 1947 AO1 Thailand
/Between pp. 378 and 379/

Miao AE5

Ill. 69. Meau girls toss the cloth ball to boys from the neighboring village.

Ill. 70. A person who does not catch the ball must give up an article of clothing as a forfeit.

39: Bernatzik--513 E-5 (1936-1937) 1947 AO1 Thailand

/Between pp. 378 and 379/

Miao AE5

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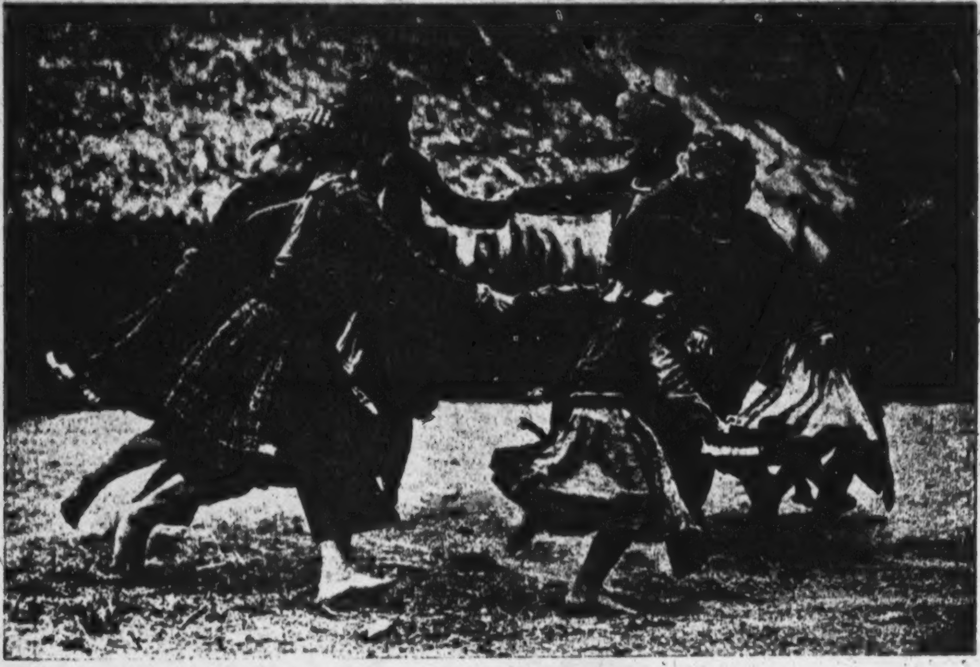

Ill. 71. Meau girls playing the circle game.

39: Bernatzik--574 E-5 (1936-1937) 1947 AO1 Thailand

/Between pp. 426 and 427/

Miao AE5

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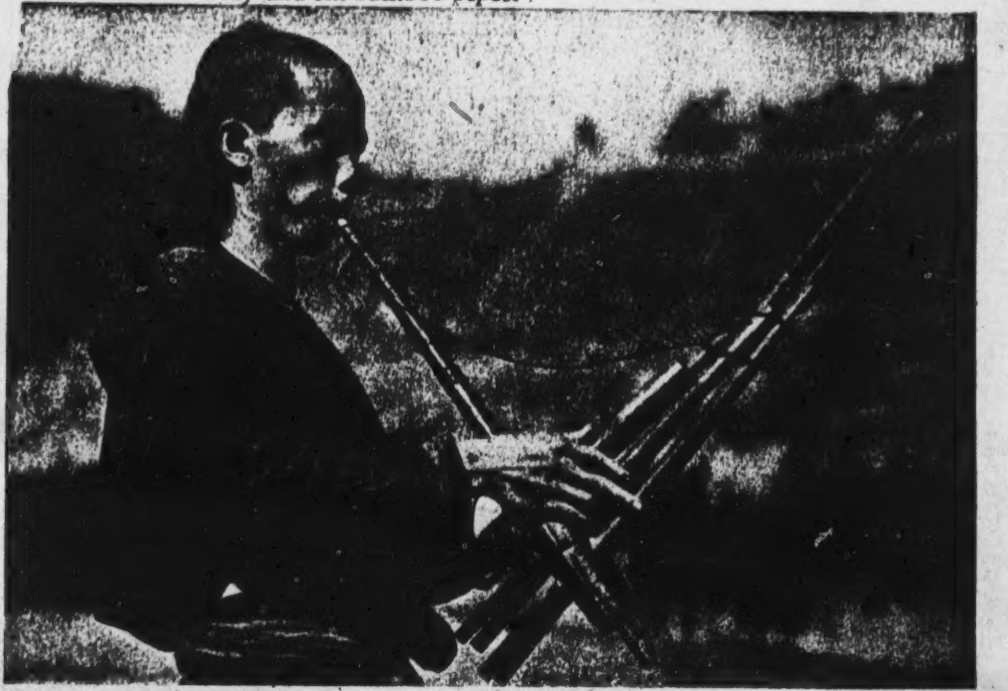
Ill. 75. Mouth organ of the Meau, made with a silver-mounted wooden body and six bamboo pipes.



Miao AE5

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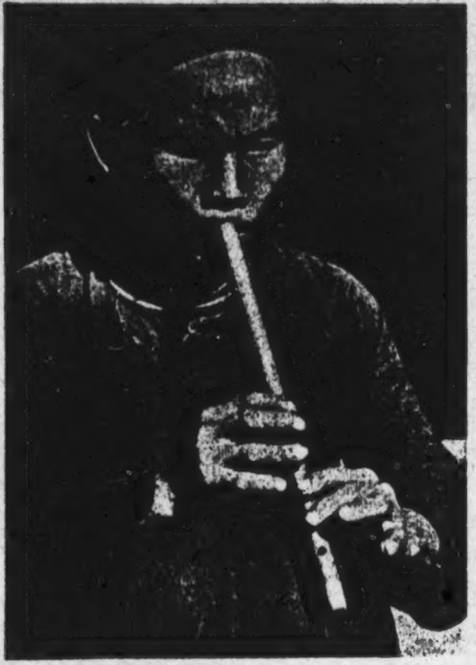

Ill. 76. Rod flute of the Meau, made of bamboo. With a blowhole and six finger-holes.

Ill. 77. Jew's-harp of the Meau, made out of a brass or bronze plate with a vibrating tongue.

Miao AE5

/Opposite p. 426./

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Ill. 73. Extracting opium. Slitting the poppy heads with a three-bladed knife.

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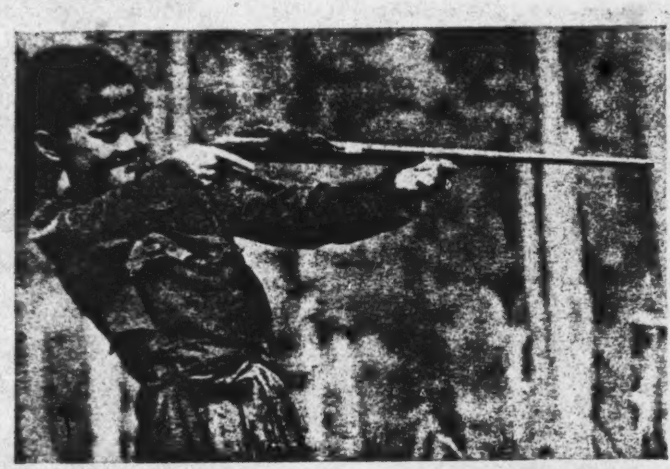
Ill. 74. Opium smoker.

39: Bernatzik--576 E-5 (1936-1937) 1947 AO1 Thailand

Miao AE5

/Opposite p. 427/



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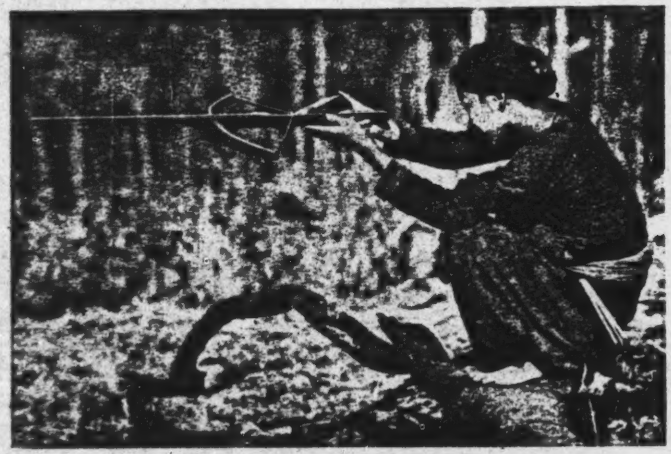
Ill. 78. Flintlock gun of the Meau, with pistol stock.



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Ill. 79. Meau boy with crossbow, which all mountain peoples know how to use expertly.

39: Bernatzik--595 E-5 (1936-1937) 1947 AO1 Thailand

Miao AE5

/Opposite p. 442/

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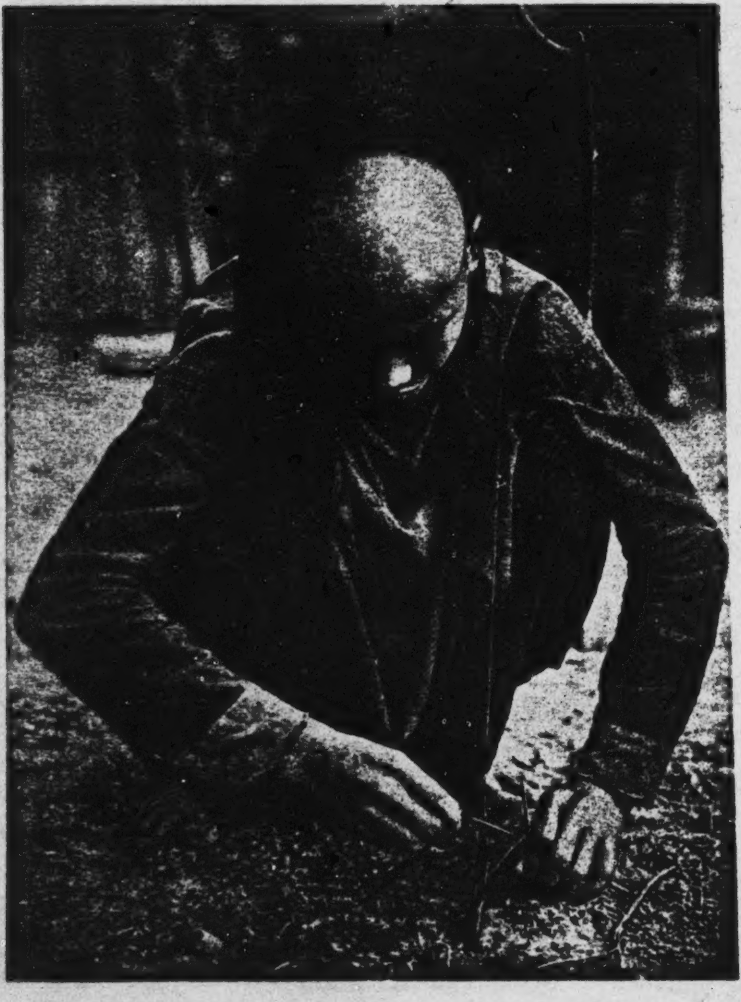

Ill. 80. Meau hunter setting a snare to catch wild birds.

39: Bernatzik--596 E-5 (1936-1937) 1947

AO1 Thailand

/Between pp. 442 and 443/

Miao AE5

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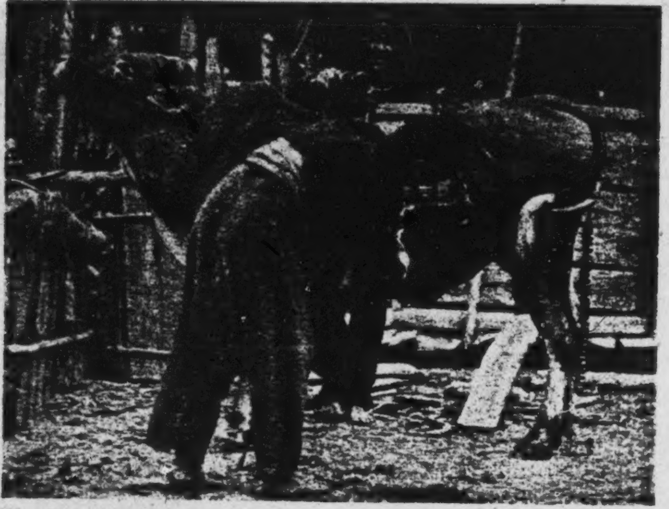

Ill. 81. Saddling a pack ox among the Meau.

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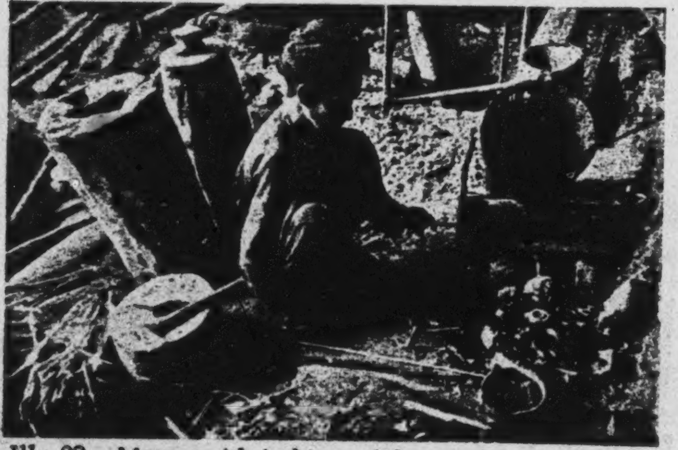

Ill. 82. Meau smith in his workshop.

39: Bernatzik--597 E-5 (1936-1937) 1947 AO1 Thailand

Miao AE5

/Between pp. 442 and 443/

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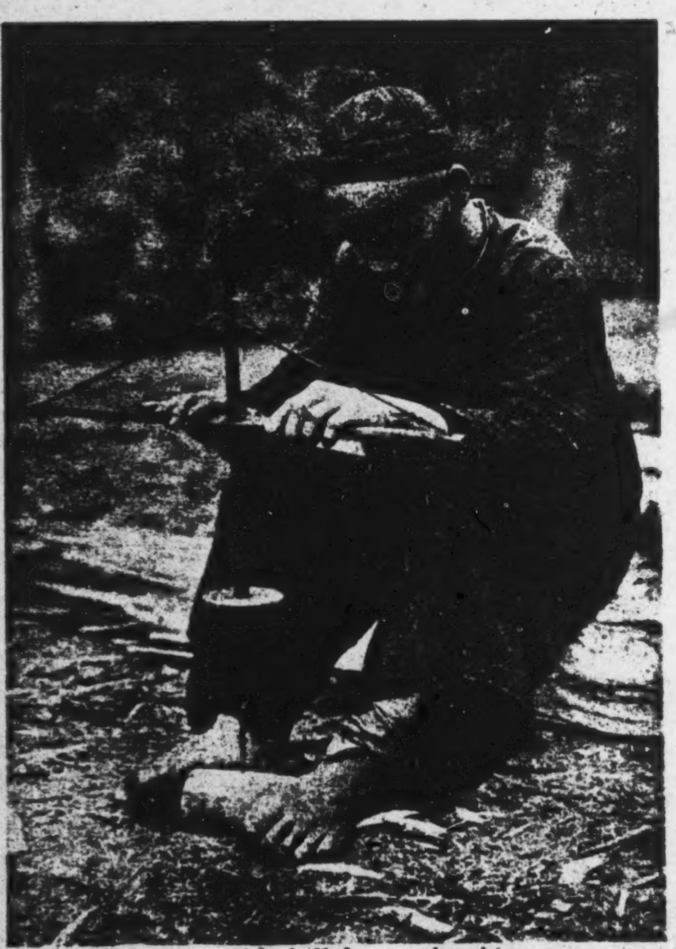

Ill. 83. Meau with drill for woodworking.

39: Bernatzik--598 E-5 (1936-1937) 1947 AO1 Thailand

Miao AE5

/Opposite p. 443/

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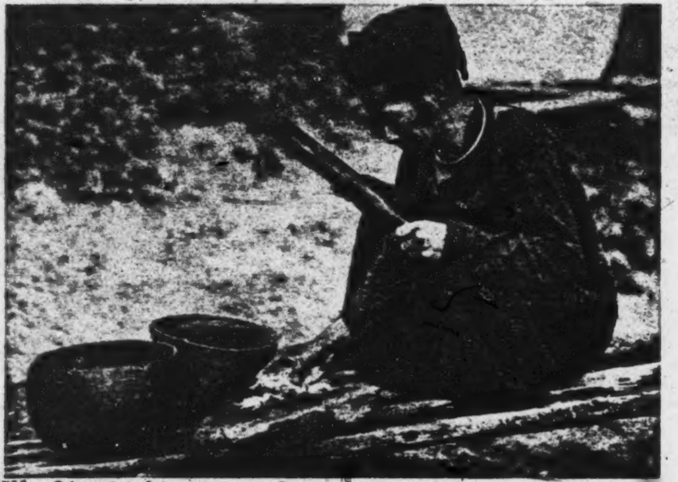
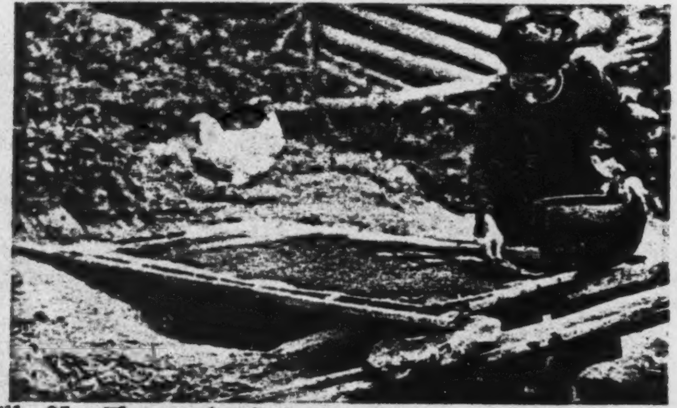


Ill. 84. Making paper for sacral purposes among the Meau. Pulverizing the bamboo shavings.



Ill. 85. The wood pulp is poured on a cotton cloth and dried in the sun.

/453 cont./

101 162 Witek (7) tries to find distinguishing marks for the individual tribes /454/ of the Meau and mentions, for instance, the differences in the clothing of the White and Black Meau or refers to the skin color or the "barbarity" (in contrast to the "refinement") as distinguishing features. Moreover, he quotes Liétard, who for his part draws on social stratification for the differentiation. Other authors, too, have sought to determine the number of Meau tribes both generally and for their narrower area of study. Maurice Abadie (1), for instance, says that there are more than 50 different Meau tribes, but in his smaller area of study, Tonkin, only five tribes. Lajonquière (2) states: "The Meau are said to be divided into 70 tribes in their narrower homeland. In Tonkin, however, we can find only a far smaller number of tribes." The missionary, P. Proux, whom Schotter refers to as an authority, speaks of 30 different tribes in Kweichow, and a Chinese author, of 39.

101 162 •291 184 Scott (3), on the other hand, comes to the conclusion that there are three principal tribes of the Meau, which are called the Red, the White, and the Black Meau by the Chinese. The differences are said to lie in the clothing and in the language. This difference in language in turn is disputed by Savina (4), who divides the Meau into six large and four or five

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7. Page 45.

1. Page 150.

2. II, p. 301.

3. II, p. 598.

4. II, p. 187.

Miao AE5

/454 cont./

101 162 291 184 small tribes, about a dozen in all. Then he goes on to say: "We are far from the 40 or more tribes which some like to enumerate." According to him, the tribes differ only in the color and form of the clothing, to the peculiarity of which the names White, Black, Yellow, Green, Striped Meau, and Meau With Horns are to be traced back. The name of the last-named tribe is said to be derived from the horn-shaped hairdo. Otherwise, each tribe is said to have special customs and a language only somewhat divergent. Seidenfaden (5), too, says that the Meau tribes differ from one another principally in the attire of the women.

101 162 114 If some authors report a strikingly large number of Meau tribes, there can be no doubt that they included other mountain peoples, for example, the Yau, Lisu, and perhaps the Lolo tribes, with the Meau. This problem, however, cannot be finally settled until ethnographic fieldwork, for Kweichow at any rate, is completed, at least in broad outlines, /455/ for the investigation of the mountain peoples of South China has not yet gone beyond the first beginnings.

101 162 291 184 According to my own experience, in the case of the various Meau tribes it is only a matter -- at least in Thailand -- of very slight differences in the clothing of local groups, which cannot by any means be regarded as independent tribes. Moreover, tribal names seem to have developed from nicknames which were given to individual Meau sibs. Such nicknames cannot, of course, be given the value of a true tribal designation.

In Thailand I myself had the opportunity to investigate three of the so-called Meau tribes, the White, the Black, and the Flowery Meau. My Lao informants tried to explain the name of the Black Meau by the lack of cleanliness of these families in particular. This did not correspond with the facts, however, inasmuch as the cleanliness among all the Meau tribes known to me leaves much to be desired, and the "White Meau" do not distinguish themselves in any way by special cleanliness. At

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5. II, p. 101.

Akha AO4
Miao AE5

/455 cont./

M 101 162 291 184 [582]

any rate, it turned out that the "Black" and the "Flowery Meau" are identical with the "White Meau" and actually differ only in that the women of the one Meau wear dark-blue skirts with stylized floral patterns in batik work, while those of the other Meau wear white skirts. Neither in the language nor in any racial or cultural element did further differences come to light. For judging the matter it seems to me to be especially decisive that the tribal endogamy which is otherwise strictly observed in practice does not apply between these three Meau tribes; thus, Black and White Meau may freely intermarry.

A 131 162 [167]

The Akha, too, like the Meau, reached the region inhabited by them today only in the course of their wandering. Among them, too, their continuous migratory movement obstructs any demographic coverage. With respect to Burma, the *Gazetteer of Upper Burma* (1) of the year 1900 stated that the Akha belonged among the most numerous and most widespread mountain peoples of Kengtung. This supposedly could be stated positively for the eastern uplands. At any rate, they were supposed to be a people more numerous than most of their neighbors. Telford (2) /456/ considers them the numerically strongest mountain people in the state of Kengtung and states that their homeland, like that of the Katschin /Kachin/ and Lahu, was China. Consequently, they are of "Mongolian origin."

The census of the state of Kengtung gives for the year 1931 12,968 Akha (6,484 houses). It is certain that only a part of that portion of the people living in Kengtung is included in this figure. The official *Burma Census Rep.* (1) of the same year gives 40,407 Akha for Burma as against 34,265 individuals in

1. Vol. I, p. 588.

2. Page 90.

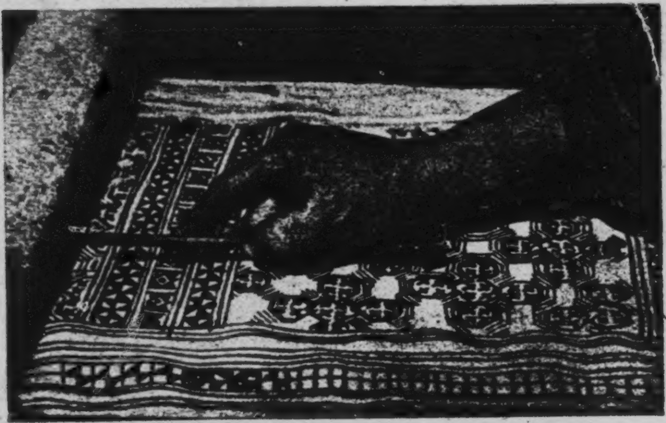
1. Vol. XI, Part I, p. 183.

39: Bernatzik--620 E-5 (1936-1937) 1947 AO1 Thailand

Miao AE5

/Opposite p.458/

386
531



Ill. 86. Making batik work from hemp material among the Meau. The wax drawing is applied with a brass pen. [413]

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294
302
516

Ill. 87. Girl of the "Flowery" Meau sewing a new pleated skirt.

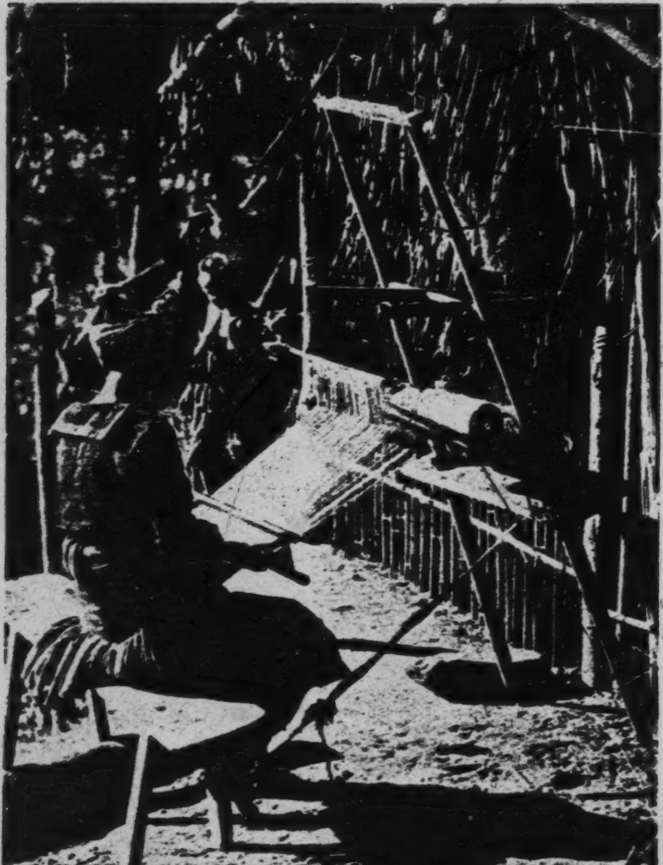
39: Bernatzik--621 E-5 (1936-1937) 1947

AO1 Thailand

Miao AE5

/Between pp. 458 and 459/

286
● 291
516



Ill. 88. Portable horizontal loom of the Meau, with foot device.

39: Bernatzik--622 E-5 (1936-1937) 1947 AO1 Thailand

Miao AE5

/Between pp. 458 and 459/

286
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Ill. 89. The woman weaver is preparing the woof.

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516

Ill. 90. With the help of this spinning machine the Meau woman is twisting four threads together.

39: Bernatzik--623 E-5 (1936-1937) 1947 AO1 Thailand

Miao AE5

/Opposite p. 459/

142
262
291
302

Ill. 91. The tart meat of ripe squash tastes very good to the Meau boy.

39: Bernatzik--642 E-5 (1936-1937) 1947 AO1 Thailand

Miao AE5

/Opposite p. 474/

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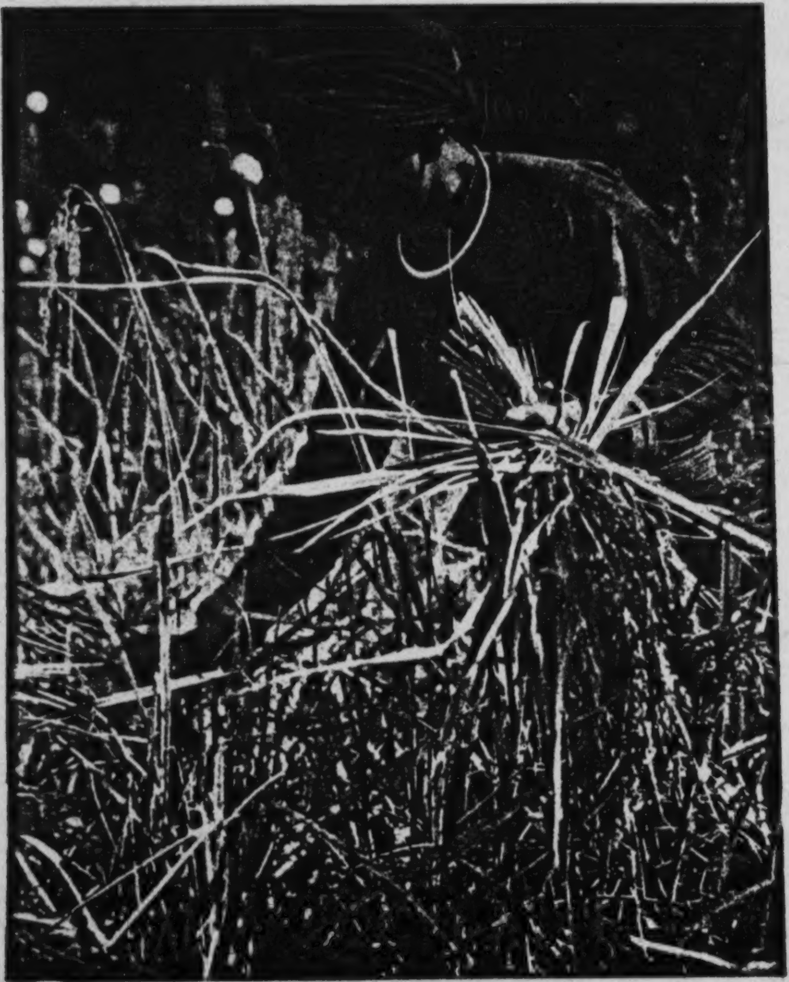

Ill. 92. Each stalk of the mountain rice is cut separately by the Meau, with the help of the harvesting knife, about 30 centimeters below the ear.

39; Bernatzik--666 E-5 (1936-1937) 1947 AO1 Thailand

Miao AE5

/Between pp. 490 and 491/

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Ill. 101. Creating a guardian spirit among the Meau. The throat of a newborn dog is cut.

39: Bernatzik--722 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5

/V cont./

142 [144] Though the Mongolian fold is not pronounced, the Mongoloid affiliation is incontestable. The scantily developed beard hair is clearly visible here where no artificial interference has decreased it.

Ill. 56. Side view of the man in Ill. 55. The veins stand out clearly under the thin yellow skin (No. 2 on the skin-color table). The ear lobe is better developed than among the other types. Moreover, the blue-black hair is finer and less shiny (cf. Ill. 54).

[304] [301] Ill. 57. Chief wife of the chief of Nam Fa, about 35 years old. The faces of the women are generally wider and the zygomatic arches project more than among the men. The skin of the face is still lighter. The lower part of the auricle is pierced, and the heavy silver ear-pendant has enlarged it into a large lobe.

291 Ills. 58-61. Clothing and ornaments.

[301] Ills. 58. The women's costume consists of a turban, a dark-blue jacket with a sailor collar, a wide, batiked, pleated skirt, a long, narrow, dark-blue apron with wide bands, and white, wound leggings which, in the working costume, are replaced by plain dark-blue rags of cloth. Silver ornaments adorn ears, neck, wrists, and fingers.

/VI/

291 302 Ill. 59. The thick, blue-black, shiny hair is twisted and tied in a knot above the forehead (cf. Ill. 87). It serves as a support for the huge turban (cf. Ill. 60). If the fullness of the natural hair is insufficient for achieving the desired bulk of the hair knot, false strands of hair are put in.

291 301 Ill. 60. The huge turban of the women, depending on the wealth of the owner and the occasion on which it is worn, consists of two to six cloths. The ear and neck ornaments are of solid silver and are made by the Meau smiths themselves. (Cf. Ill. 82.)

/VI cont./

291 Ill. 61. The tying of the turban is an artistic affair. Because of the covered hair knot above the forehead, the turban towers high in front. The embroidered ends of the long blue turban cloth are visible on top. A black-and-white-checked cloth is wound over the blue one.

515 Ill. 62. Family idyll. The father delouses his daughter, and the wife simultaneously delouses her husband. As a result of the very limited cleanliness and deficient body care, the Meau are filthy. Many colonies of lice thrive in the best possible way in the long hair. The Meau develop a remarkable skill for catching them.

Ills. 63-69. Children at play and work.

854 Ill. 63. Father with his two sons. The Meau are very fond of
[858] children. The fathers often especially like to devote
themselves to the small children, without making any
distinction between boys and girls, and carry them
[462] around with them, though the actual care of small children is women's work.

283
868 Ill. 64. Making a rope. Rattan fibers are twisted with the palm of the hand on the bare lower leg. Boys eager to learn watch with interest. Demonstration and imitation are the basis of child education among the Meau.

857 Ill. 65. A favorite game of the Meau children is the modeling of animal and human figures out of clay. The figures are dried in the sun and serve as toys.

482
854 Ill. 66. Child carrying. By means of special carrying cloths, the children are fastened to the backs of their parents and are not put down even during field work, for it would be difficult to watch and protect them against large cats and birds of prey.

125 Ill. 67. Drawing test among the Meau. Children and adults of
different ages and sex were instructed by me to draw
with my pencil within a given time and uninfluenced
by a third party whatever occurred to them. The re-
sults disclosed interesting insights into the development
[854] and artistic talent of the natives. It is to be noted how
the nine-year-old girl, who is carrying a younger